

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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DECEMBER 1, 1898.

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Lent Term begins Thursday, January 5. Entrance Examination
therefor, Monday, January 2, at 10.
Lectures by F. CORDER, Esq., F.R.A.M., Wednesdays, December 7
and 14, at 3.15.
Orchestral Concerts at Queen's Hall, Thursday, December 15, at 3.
Metropolitan Examination for Composers or Performers and
Teachers. Syllabus for 1899 will be ready in March.
Prospectus, Entry Forms, and all information may be obtained from
Secretary, F. W. RENAUT, Secretary.

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(ebs ("Cecilia," Book 27, Augener & Co.); Chromatic Fantasy in A
minor (the Fugue will not be required), Thiele (Novello & Co., Ltd.,
Augener & Co.). The A.R.C.O. Examination commences on Jan. 9,
all candidates, including those claiming exemption from fee, must
send in their names for FELLOWSHIP by Dec. 17, for ASSOCIA-
TIONS by Dec. 23. In the case of new Members, proposal
forms duly filled up must be sent in by Dec. 9. No names will be
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The qualification for the Scholarship will be talent for Composition, specimens of which, not exceeding three in number, should be sent with the application.

The election will take place at end of March, 1899, and the Scholar will enter upon the tenure of the Scholarship on October 1, 1899.

Copies of the rules may be had from the Hon. Secretary, Woodside, Caterham, Surrey.

December, 1898.

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Ballads; 23, 24, 25, Birmingham, Ballads; 29, Birmingham, "St. Paul";
31, Tipton, Ballads; Nov. 3, Rugby, Ballads; 12, Ashton-under-Lyne,
Ballads; 13, Long Eaton, Ballads; 16, Derby, Ballads; 17, Nineaton,
Ballads; 18, Leicester, "Saul"; 19, Keighley, "Stabat Mater"; 20,
Ilkeston, Ballads; 28,浦塞,"St. Peter"; Dec. 5, Chester, Bruch's
"Fair Ellen"; 6, Mirfield, "Messiah"; 7, Morley, "Judas"; 8, Staple-
ford, "Judas"; 12, Brierley Hill, "Naaman"; 13, Selby, "Samson";
14, Gainsboro', "Messiah"; 15, Ludlow, "Acis and Galatea"; 20,
Pontefract, "Messiah"; 26, Chesterfield, "Messiah"; 28, Stourbridge,
"Messiah"; 31, Southport, Ballads; Jan. 26, 1899, Leighton Buzzard,
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PREFACE.

The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—*e.g.*, Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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With this number are presented gratis Extra Supplements, consisting of 3 Christmas Carols, entitled respectively "Sweeter than Songs of Summer," by Sir Frederick Bridge, "In the field with their flocks abiding," by J. E. West, and "It came upon the midnight clear," by Battison Haynes; and a Portrait of Professor C. Villiers Stanford, specially taken for this paper by Messrs. J. Russell and Sons.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1898.

CHARLES VILLIERS STANFORD.

The Stanfords are an old Co. Cavan family. Charles Villiers Stanford, the most distinguished scion of the house, was born at No. 2, Herbert Street, Dublin, on September 30, 1852. He can trace his descent from David Verner, the ancestor of Sir William Verner, who fought at Waterloo, and of Lords Chief Justices Doherty and Bushe (from the latter of whom Mr. Plunket Greene is also descended); and, on his mother's side, from the Spring-Rices (Lord Monteagle) and William Henn, his maternal grandfather, who was a Master in Chancery. His father's brother was the Rev. Dr. Charles Stuart Stanford, rector of St. Thomas's, Dublin, who married Pamela

Campbell, daughter of Sir Guy and Lady Campbell, a granddaughter of the famous Pamela, Lady Edward Fitzgerald.

Professor Stanford's male ancestors, both on his father and mother's side, were learned in the law, in which profession they rose to great eminence. His father, John Stanford, was Examiner in the Court of Chancery (Dublin) and Clerk of the Crown, Co. Meath. Mr. John Stanford was a highly cultivated musical amateur, and a very genial, kind-hearted man to boot. His house in Dublin was the rendezvous of the many distinguished musicians who visited the Irish capital. He played the violoncello; but his chief claim to musical distinction was the possession of a magnificent bass voice of unusual compass—"one of the best bass voices I ever heard," recalls his distinguished son with pardonable pride. On one occasion Lablache coached him in "Don Giovanni," when the great basso complimented the Dublin amateur with the remark: "Your *Leporello* is my second self!" Mr. Stanford sang the music of the *Prophet* in Mendelssohn's "Elijah," Dublin, December 9, 1847, upon the first performance of the oratorio in the Emerald Isle. "Mr. Stanford," records *Saunders' News Letter*, "was the Staudigl of the evening, and his fine voice and clear enunciation told admirably in the part of *Elijah*." But Mr. Stanford had received an invaluable lesson. In company with Mr. Joseph ("old Joe") Robinson he was present at the first performance of Mendelssohn's oratorio at Birmingham in August, 1846. Moreover, during the Festival week, he and Robinson entertained Mendelssohn and Sterndale Bennett at supper at the Woolpack Hotel, on which occasion they spent a very jolly evening. Villiers Stanford's mother was an excellent amateur pianist, and on one occasion she played Mendelssohn's G minor Concerto at a concert of the Dublin Musical Union. His parents very wisely made his general education a matter of supreme importance. He was sent to H. Tilney Bassett's school in Dublin, where, amongst his schoolfellows, were Conyngham Greene, C.B., Dunbar Barton, Q.C., Alfred Godley, a Fellow of Magdalen, and Woulfe Flanagan, who was so prominent in the Parnell letter business.

EARLY COMPOSITIONS.

Charlie Stanford began to compose at a very early age. It is interesting to peruse his first book of boyish compositions, written down in his mother's hand. The earliest specimen of the young composer's talent in this book is a double chant, dated "September, 1858," the only original portion of which is the fourth section!

Can it be credited that Professor Stanford's first appearance in public as a composer was in a pantomime? "Shure," as his countrymen would say, "and it's a fact." It is said

that the pantomime, in which he first publicly demonstrated his muse, was "Puss-in-Boots." In September, 1860 (*état* eight), he had composed a March—designated *Opus 1* in the MS. book!—and this March, being pressed into the service of the pantomime, was duly performed at the Theatre Royal, Dublin. No apology is needed for printing it in full:—

MARCH.

C. V. STANFORD,
September, 1860.

The remaining compositions in this book consist of hymn-tunes, songs, a Lied for the pianoforte (of twelve bars only), an unfinished anthem, "My heart is fixed," and—dated "March 25, 1866"—an unaccompanied part-song to Longfellow's familiar words "O gladsome Light." Two "rotten" operas, to use their composer's designation, were also products of his boyhood.

EARLY TEACHERS.

The year 1860 was a memorable one for the juvenile composer, as, at his father's house, he first saw his friend Professor Joachim; but he was then so terribly frightened at being asked to play before the great violinist that he cried! A valuable pianoforte lesson from Thalberg is also a recollection of his childhood. And this naturally leads to an enumeration of the teachers who had a hand in his musical training during those early years. He learnt the violin from Mr. R. M. Levey, now in his eighty-eighth year, the father of the late W. C. Levey, of "Esmeralda" fame, and of the violinist known as "Paganini Redivivus." Mr. R. M. Levey, recalling Charlie Stanford's boyhood, writes: "He studied the violin with me, at which he made rapid progress, and mastered the technicalities of the instrument, as the violin parts of his works show." He was a pianoforte pupil of Miss Meeke (who had studied under Moscheles), Mrs. Joseph Robinson, Miss Flynn (a pupil of Moscheles and Mendelssohn), Sir Robert Stewart, and Michael Quarry. He also took lessons from Sir Robert Stewart in composition and organ, and he sometimes deputised as organist at St. Stephen's Church, where his anthems were frequently sung.

A PRODIGY PIANIST.

Master Stanford gave a private pianoforte recital at his father's house when he was only nine years old. The date was May 13, 1862, and the programme was as follows:—

PART FIRST.	
Andante Cantabile (No. 2, Op. 51)	Beethoven
The Harmonious Blacksmith	Handel
Lieder ohne Worte—No. 4, 3rd Book;	
No. 6, 5th Book.....	Mendelssohn
PART SECOND.	
Study—No. 4, Book I. (Op. 70)	Moscheles
Air, with variations, in C.....	Mozart
Fuga Scherzando, in A minor	Bach

Two years later, when he was eleven years old, he gave another recital that attracted considerable attention. An account of it appeared in the now defunct *Orchestra*, and this was probably the first appearance of Professor Stanford's name in an English newspaper, now thirty-six years ago. Here is the notice, duly Orchestrated:—

A most interesting and delightful "Pianoforte Recital" took place at the house of John Stanford, Esq., Herbert Street, on Tuesday last. Mr. Stanford is well known as a most accomplished amateur in music both vocal and instrumental, a liberal patron of all that is good in art, and a kind and genial friend of artists. The pianist on this occasion was Master Charles V. Stanford, his son, a youth aged about 10 years, of rare talent, who is doubtless destined for a great position in the musical world should

it be his choice to follow the "divine art" as a profession. Here is the program:—

PART I.

Sonata in c minor (Op. 10).....	Beethoven
Trois Etudes.....	Heller
Song, "A Venetian Dirge".....	C. V. Stanford
La Contemplazione.....	Hummel
Prelude and Fugue in c minor	Bach

PART II.

Sonata in c major	Dussek
La Gaieté	Weber
Song, "Serenade"	Gounod
Waltz in E flat minor	Heller
Trio in G major, Pianoforte, Violin, and Violoncello ..	Haydn

When it is considered that all the above pieces were performed by Master Stanford from memory, it will be admitted as no mean proof of talent and industry, but it must be recorded in addition that a listener alone of whatever experience, not knowing of the youth, or seeing the performer would suppose an artist at the instrument who had passed through years of mature study. Neatness and precision, classic and elastic touch, expression and finish seem to have been bestowed by nature in this case, for Master Stanford plays with his head as well as with his hands. His performance of prelude and fugue was absolutely faultless, and Weber's "*La Gaieté*" quite enraptured his audience. The premature "aplomb" and steadiness displayed in the trio of Haydn were nothing short of wonderful, and such as many of riper years might take example from. In addition to his talent "comme exécutant" Master Stanford already displays a very high class feeling for composition, as evidenced in the song, "A Venetian dirge," one of many of equal merit from his pen. It only remains to wish him a great future and "may we live to see it." Mr. Lévey played the violin part, and Herr Elsner that of the violoncello in Haydn's trio.—*Orchestra*, June 11, 1864.

To return to the compositions of this youthful period; and in this connection there is a curious incident to relate. A friend of the Stanford family knew Mr. Gambier Parry, of Highnam Court. Upon one of his visits to Dublin, this friend said to Stanford *père*: "Ah! there's a boy in Gloucestershire who will put Charlie's nose out of joint." Little did the young Irish boy think that in after years he would be so closely associated with the Highnam youth at the Royal College of Music. Need we say that Charlie Stanford's boyish "bogey" was Hubert Parry? He met him first in 1877.

Two letters of this period may appropriately find a place here. The first, addressed to Mr. John Stanford, is from the poet, B. W. Procter ("Barry Cornwall"):

32, Weymouth Street,
Portland Place, W.
8 Decr. 1865.

Dr. Sir,
The verses you refer to are quite at your service. I hope that your son will turn out a Mozart.

I am, Dr. Sir,
Yours sincerely and obediently.

B. W. PROCTER.

J. S. Stanford, Esq.

The second, from a fellow countryman—the genial, warm-hearted George A. Osborne—is highly characteristic of his Hibernian wit. The letter is addressed to "C. Stanford, Esq." who was then thirteen years of age:—

22, Dorset Square, N.W.
March 7, 1866.

Brother Composer,

I received your Piano Forte piece, which is very pretty, and I have already played it to an admiring audience. I am not perhaps the best judge of

your works, for I like you, and the rural tree, of which you are the fruit. Trying, as I do, to divest myself of my partiality, and merely considering you as a German celebrity—let us suppose for instance one Herr Knickerbockerfaustholder—I can *really* say, I am very much pleased with the composition.

As regards the song, "We bear her home," I have a stand up fight with F—, as I will keep it for myself; it suits my voice and as for the expression I throw into it, I should not mind singing it before any number of undertakers, tho' you, with a due appreciation of my powers, might consider it a bold undertaking.

I am,

Dear Brother in Apollo's bonds

Yours very sincerely

C. Stanford, Esq.

G. A. OSBORNE.

"ROTEN OPERAS."

Young Stanford cannot say that he was without honour in his own city of Dublin. At a concert given by the University of Dublin Choral Society (for the particulars of which we



MASTER CHARLIE STANFORD. AGED 12.

are indebted to the kindness of Mr. Charles F. Draper, the Hon. Librarian), on February 15, 1867, a baritone solo with chorus, from one of the early "rotten" operas, was performed. Here are the words:—

SONG AND CHORUS . . . C. VILLIERS STANFORD.

Heroes and Chieftains brave,
Whose warlike deeds with triumph crowned,
Are far throughout the world renowned,
Fill high, the brimming goblet drain,
Drink to the mighty Northman's fame,
Hurrah!

CHORUS.

Fame to the hardy Sons of the North,
Dauntless of heart and strong of hand,
Like the wild storms of their native land—

Resistless in their might.

Onward they rush to the battle field,
Conquer or die—to none they yield—
Proudly their standard still shall wave,
Fame to the Northman brave,
Hurrah!

Firm as the sea-beat cliffs,
That bear unmoved the tempest's shock ;
Danger we seek—at fear we mock ;
Drink to the hour of victory,
Drink to the Northman proud and free !
Hurrah !

A contemporary criticism of the above composition may be quoted :—

The Kermesse chorus [from "Faust"] was followed by "Heroes and Chieftains brave," a song also sung by Mr. Kelly (and also with chorus), composed by Master Charles Villiers Stanford, a little boy of tender years, who continues to manifest not less remarkable talent as a composer than as a pianist, but who is, we are credibly informed, by no means to be ranked among "enfants terribles," those impossibly precocious children, those infant Mozarts, who are such a bore to everybody. Master Stanford, with all his ability, is a lively, natural, and utterly unaffected boy. His song consists of an *Allegro maestoso* in A major, relieved by episodes in the relative minor keys, and capped, as it were, by choral refrains of tenor and bass voices in unison, breaking forth into bold harmony at the conclusion.

At another Dublin concert in the sixties Tietjens sang a setting by him of Mary Queen of Scots' "O Domine Jesu," which had a violoncello obbligato played by Elsner, an excellent violoncellist in the Irish capital.

In 1862 Professor Stanford first crossed the Irish Channel. Upon his arrival in London he became a pupil of Mr. Arthur O'Leary for composition and of Mr. Ernst Pauer for piano-forte. He also made the acquaintance of H. F. Chorley and his red waistcoat, and, two years later (in 1864), he first met Sir Arthur Sullivan, Sir George Grove, and the late Frederick Clay at John Scott Russell's house at Sydenham.

CAMBRIDGE.

But the most eventful period of his life began in the year 1870. He tried for a Classical Scholarship at Trinity Hall, Cambridge, but failed. But he obtained an Organ Scholarship at Queen's College, and matriculated in October, 1870, winning a classical scholarship in the following June. He took his B.A. degree in 1874, and he is not ashamed to say that he came out at the bottom of the list ! His musical abilities seem to have been discovered very soon, as he appeared at a concert of the Cambridge University Musical Society—for which he was afterwards to do such great things—on November 30, 1870, in the capacity of a pianist, his solos on that *début* occasion being a *Nachtstück* of Schumann's and a waltz of Heller's. He speedily found an opening for his conducting skill as conductor of the Cambridge Amateur Vocal Guild, which he founded in order to introduce ladies into the chorus.

In the spring of 1873 Stanford migrated to Trinity, upon becoming organist of that College after the death of Dr. John Larkin Hopkins. He also became conductor of the Cambridge University Musical Society, the duties of which he discharged with conspicuous ability for twenty years. His first innovation was to admit ladies into the chorus of the Society, the fair sex having hitherto been kept

beyond that pale. The first concert under the new conditions was given on May 27, 1873, when the then Professor of Music, Sterndale Bennett, conducted a performance of his "May Queen."

CAMBRIDGE RECOLLECTIONS.

The following recollections of Professor Stanford at Cambridge, kindly contributed by Mr. E. S. Thompson, Fellow of Christ's College, Cambridge, may appropriately find a place at this point :—

Stanford came to Cambridge in the year 1870 as Organist Scholar of Queen's College. The plan of attracting to a college a young man of musical ability who desires to proceed to a degree, and is willing for a consideration amounting to a scholarship to perform the duties of organist, has been tried at various colleges with various success. Queen's was, I believe, the first College at Cambridge to try the experiment. Probably the authorities did not at first realize how big a fish they had caught. At any rate, to them belongs the credit of bringing to Cambridge the man who did so much for the cause of music there.

He soon attracted attention. Occasional special services and performances of sacred music in the Chapel gave evidence of his energy and ability as a choir-trainer and conductor. Presently, owing to the illness and subsequent death of Dr. John Larkin Hopkins, a vacancy occurred in the post of organist at Trinity College. The place was offered to Stanford, and to Trinity he migrated, and from that College took his degree. He at first held the post as an interim appointment; but before long was confirmed in it as a permanent office with the full stipend. The principal characteristic of his influence was its extraordinary stimulating power. He waked up musical enthusiasm wherever there was any latent. Some may have thought that he took a somewhat liberal view of the range of effects admissible on the organ. The late Master of Trinity, at a College Commemoration Dinner, is understood to have said, with carefully punctuated emphasis: "Mr. Stanford's playing always charms, and occasionally astonishes; and I may add that the less it astonishes, the more it charms."

His rooms in Trinity were in the staircase near the corner to the right, as you enter the Great Gate, and on the first floor. Professor Jebb, then one of the tutors who lived on the same staircase, was a truly sympathetic neighbour. Stanford had elected to compass a degree by means of the Classical Tripos. He knew a fair amount of Latin and Greek when he came up; but as time went on, and he felt more and more the exacting nature of his profession, the work began to gall, and during his last undergraduate year threats were heard more than once by his friends that he would throw the whole thing over. Fortunately other counsels prevailed. He was a candidate for the Tripos in 1874. No doubt, when the trial came, his real literary tastes served him in good stead, and his name will be found in the class list published in that year.

But Stanford's most important work at Cambridge was in connection with the University Musical Society. During the time before he became conductor the chorus consisted of men and boys. There were no ladies; and this, of course, much circumscribed the list of works performable by the Society. There was, however, another Society, the "Fitzwilliam Musical Society," established some years before, of which ladies were members. Stanford became a committee-man of this some little time before he succeeded, in 1873, to the command of the University Society. Very soon after this a bloodless revolution was effected. Ladies were admitted as Associates of the University Society, and the Fitzwilliam Society was merged in it. This commenced a new era. The conductor was ambitious, and the chorus did their best to rise to the occasion. Sometimes, no doubt, they did—to borrow an expressive phrase—"cut off a bigger chunk than they could chew"—possibly, for instance, when they attacked Schumann's "Faust." But the chorus knew their conductor, and knew that if anybody could pull them through, he would; and so somehow things went. The first important work of

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Stanford's performed by the Society was his setting of the 46th Psalm ("God is our Hope and Strength"), which was given on May 22, 1877,* with the Prelude to "Die Meistersinger," Brahms's "Rhapsodie" (Op. 53) for alto solo and chorus of male voices, and Schumann's D minor Symphony. It was noticed more than once, when a composition of Stanford's was to be performed with some other choral work, how ready he was to risk the success of his own work rather than suffer imperfect preparation of the other.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

The above interesting reminiscences may be supplemented by some further information, more especially in regard to the Cambridge University Musical Society and its enthusiastic conductor. The local interest was speedily extended to the metropolis. A professional orchestra from London was engaged in order to contribute to a worthier rendering of the important works performed. Moreover, the musical critics of the great London dailies went "up" on occasions of special interest duly to chronicle certain Cambridge concerts. It is impossible within the limits of the present article to give a detailed list of all the important works performed at the concerts of the Society. An enumeration of many of the works presented will be found in Grove's "Dictionary of Music and Musicians," iv., 205b and 806b. The following is a record of works which had their first hearing in England at the Society's concerts:—

BACH.— <i>Halt im Gedächtniss.</i>	LEO.— <i>Dixit Dominus.</i>
BRAHMS.— <i>Symphony in C minor, No. 1.</i>	PARRY.— <i>Symphony in F.</i>
— <i>Rhapsodie.</i> Op. 53.	— "Lotos Eaters." [†]
COWEN.— <i>Symphony in F.</i> [†]	SCHUMANN.—"Faust."
JOACHIM.— <i>Elegiac Overture.</i> [†]	Part III.
KIEL.— <i>Requiem.</i>	— <i>Fest Ouverture.</i> Op. 123.
	GORING, THOMAS.— <i>Suite de Ballet.</i>

Amongst important revivals should be mentioned Handel's "Semele" and "Hercules" and Astorga's "Stabat Mater."

HONORARY DEGREES AT CAMBRIDGE.

Other important events of the Stanford régime were in connection with the conferment of honorary degrees upon distinguished foreign musicians. The first of these functions took place on March 8, 1877, when Joseph Joachim was duly capped. In the evening of that day he conducted his Elegiac Overture and played Beethoven's Violin Concerto. At this concert Brahms's C minor Symphony (No. 1), then in MS., was performed for the first time in England. Fourteen years later, on June 16, 1891, Antonín Dvořák became a Doctor in Music in the University of Cambridge; and in June, 1893—as a fitting conclusion to Professor Stanford's unwearying and efficient labours on behalf of the Cambridge University Musical Society—similar distinctions were conferred on Max Bruch, Arrigo Boito, Camille Saint-Saëns, and Peter Iljitsch Tschaikowsky—Edvard Grieg, who was prevented from being present on that occasion, received his honorary degree in the following year. Two native composers were

also similarly honoured—Sir Hubert Parry, in 1883, and Sir Alexander Mackenzie, in 1888. It is impossible to estimate the value of Stanford's services to the cause of music during the twenty-three years of his residence at Cambridge. His influence on the progress of music in the University itself was not only unique in the annals of any University, but it had far-reaching results in furthering the progress of the art beyond the confines of his Alma mater.

STUDIES IN GERMANY.

Cambridge, even with its rarefied atmosphere of culture—musical and otherwise—offered no facilities for those musical studies necessary to the complete equipment of either graduates or undergraduates as professional musicians. Their technical training had to be acquired beyond the confines of the University. Having taken his B.A. degree, the clever young organist of Trinity College Chapel obtained leave of absence from his organist duties for a portion of the years 1874-5-6, in order that he might reap the musical and linguistic advantages which a residence abroad affords by further studying the art in Germany. He had previously been abroad in the autumn of 1873, when, at the Schumann Festival, held at Bonn, he met Brahms, who became his idol. For two years (1875-6) the Cambridge graduate studied composition with Carl Reinecke, at Leipzig, and in 1877 with Friedrich Kiel, at Berlin—Kiel, by the way, making his tenth and last teacher of music.

In 1878 he married Miss Jennie Wetton, fourth daughter of the late Champion Wetton, of Joldwynds, Surrey, took his M.A. degree, and settled down at Cambridge, where for the next sixteen years he was a prominent figure in 'Varsity life. His popular Service in B flat first saw the light in 1879, and year in and year out he poured forth one composition after another—most of them of large dimensions—with remarkable rapidity. He first became widely known as a composer in 1876, when he obtained the second prize in a symphony competition initiated by the Alexandra Palace Company. Here are the particulars as recorded in THE MUSICAL TIMES of that year:—

The authorities of the Alexandra Palace offer two prizes of £20 and £5 respectively, together with a certificate, for the best two Orchestral Symphonies to be written by British composers. . . . The work which gains the first prize is to be performed at one of the Saturday concerts, and the second, if of sufficient merit [!] will also be presented to the public. Manuscripts must be sent in to Mr. H. Weist Hill, Alexandra Palace, on or before March 13th [1876].

At the Alexandra Palace Symphony Competition, the first prize has been awarded to Francis Davenport, and the second to C. Villiers Stanford. Judges: Professor George Alexander Macfarren, Mus. Doc., and Professor Joseph Joachim. There were 38 Symphonies submitted.

OPERAS.

The domain of opera has always had a strong fascination for the subject of this sketch.

* Published by Messrs. Novello at the same time.

† Composed for the Society.

He composed his first important opera in 1877, to a libretto after Moore by his Cambridge friend, Mr. W. Barclay Squire, entitled "The Veiled Prophet of Khorassan." This opera was produced at Hanover, under the conductorship of Ernst Frank, on February 6, 1881. Moreover, it was the first *première* of any English opera abroad. Three years later (1884), Professor Stanford enjoyed the unique experience of having two operas produced within ten days of each other! The first was "Savonarola" (libretto by Gilbert à Beckett), first performed at the Stadt-Theater, Hamburg, and the second, "The Canterbury Pilgrims" (libretto also by Gilbert à Beckett), produced at Covent Garden by Carl Rosa—these two operas had their initial representations on April 18 and 28 (1884) respectively. "Savonarola" met with an undoubted success in Hamburg, where it was performed four times within a fortnight. Moreover, several of the leading musical critics of Germany wrote in enthusiastic and appreciative terms of the Irish composer's work. Unfortunately, however, the London performance of the opera proved to be terribly disappointing. It was given—and in the German language too!—by the German Opera Company, under Hans Richter, at Covent Garden, on July 9, 1884. One adverse circumstance after another, like unknown rocks in a stormy sea, conspired to wreck the opera that had been so favourably received in Hamburg. This biographical sketch of its composer provides an opportunity of placing on record the true fact of the case, obvious from Riccius' criticism at Hamburg—that it was not the opera itself, but its deplorably inadequate representation in London that proved its ruin. "The Canterbury Pilgrims," under Carl Rosa's vigorous direction, fared differently. It "was produced," recorded THE MUSICAL TIMES of June, 1884, "with a success which adds one more to the many recent proofs of the talent existing amongst our native artists, and the readiness of English audiences to acknowledge it." "Shamus O'Brien" (Opera Comique, London, March 2, 1896) provided its composer with a fine opportunity for the display of his native humour in sparkling, characteristic music.

"Incidental music" to plays has provided Professor Stanford with some notable opportunities for the exercise of his talents in descriptive music. His first effort in that direction was the music to Tennyson's "Queen Mary," produced at the Lyceum in 1876, of which more anon. Seventeen years later (1893) the same poet's "Becket" was similarly treated, also at the theatre so closely associated with Sir Henry Irving. What more natural than that he should compose music to two Greek classics—the "Eumenides" of Æschylus and the "Œdipus" of Sophocles, produced at Cambridge in 1885 and 1887 respectively? Another composition calls for special mention, by reason

of its close connection with Cambridge—the “Installation Ode” of 1892, to greet the newly-made Chancellor of the University, the Duke of Devonshire. The curious part of the music is that not a single bar of it was upon original themes. In fact, from a musical point of view, the Ode might be regarded as a series of variations on “*Gaudeteamus igitur*.” A critic, in describing the work, said :

Two points in the score call for special notice. The first is where, after an allusion in the poem to the Vice-Chancellor of the University, the composer has introduced, as a counterpoint to the "Gaudemus" melody, the tune of "D'ye ken John Peel," the appropriateness of which lies in the fact that the present holder of that office is a namesake of the disciple of Nimrod immortalised in the ballad. This is as effective as it is ingenious, but it is equalled by a remarkably clever orchestral "Quodlibet," consisting of the combined melodies, "Rule, Britannia," "Auld lang Syne," and "Let Erin remember the days of old," and provoked by a reference to "the triple realm bound to the British Crown." The Ode being intended to follow immediately the Academic Festival Overture of Brahms, the last bars of that work (which, it will be remembered, are founded on "Gaudemus igitur") are, with the German composer's readily-accorded permission, employed by Dr. Stanford in his final chorus, with the addition of vocal parts.

EVENTS.

The more recent events of Professor Stanford's life are so familiar to the public that it is only necessary to record some of the more outstanding incidents, especially as these will be supplemented by a reference to his festival works and a complete list of his important compositions. In 1883 he was created an Oxford Doctor in Music, a compliment by the sister University as graceful as it was merited. The same year witnessed his appointment as Professor of Composition and Conductor of the Orchestra at the Royal College of Music on the occasion of its opening. Amongst his pupils at Kensington have been Hamish MacCunn, Charles Wood, Walford Davies, R. H. Walthew, S. P. Waddington, S. Coleridge-Taylor, W. E. Hurlstone, and others whose works have brought honour to themselves and redounded to the credit of their teacher. As conductor of the orchestra at the College, Stanford exercises an important influence on the young people over whom he so ably presides. He not only fires them with his own enthusiasm—and how tremendously enthusiastic they are—but he has brought the performances of those boys and girls to a very high pitch of excellence; in fact, they would put many experienced orchestral players to shame in technique and especially in throwing themselves heart and soul into their work.

Oddly enough, the odd years seem to have been eventful years to him. In 1885, upon the resignation of Mr. Otto Goldschmidt, he was appointed conductor of the Bach Choir, where he found, and still finds, splendid scope for his musical sympathies and technical attainments. In 1887 he was appointed Professor of Music in the University of Cambridge, in succession to Professor G. A. Macfarren, deceased; in

1892 he was elected corresponding member of the Société des Compositeurs de Musique, Paris, and an honorary member of the Beethoven Haus at Bonn; and in June, 1897, he was appointed conductor of the Leeds Philharmonic Society. He is a member of the Athenæum Club, having been elected under Rule II. (persons distinguished in literature, science or art), and a Director of the Philharmonic Society.

The same year (Richter concert, May 27, 1887) saw the production of his most popular symphony—that in F minor, known as the "Irish" Symphony, in which he introduced touches of those delightful melodies of his native land that he loves so well. This symphony has, it is scarcely necessary to say, found its way across the seas—to Germany, Italy, and America—where it has been received with gratifying appreciation of its composer's genius. The Jubilee Ode ("Carmen Sæculare"), to which we shall refer later, also belongs to this year. In 1888 he was made a Doctor in Music (*honoris causa*) of his own University; and his "Irish" Symphony was introduced by Hans von Bülow in Hamburg and Berlin. In the following year (on January 14, 1889) he gave an orchestral concert in Berlin, consisting entirely of his own compositions, when the programme included his fourth Symphony and his Suite in D for violin and orchestra, the solo part being played by the same violinist the sight of whom, thirty or so years before, had made him cry—his friend, Professor Joachim. In 1896, in conjunction with his fellow countryman Plunket Greene and with Leonard Borwick, he gave concerts of native music at various places abroad, and last Christmas he further upheld the claims of English music at concerts both in Brussels and Amsterdam.

FESTIVAL WORKS.

As a festival composer Professor Stanford has been in frequent request. Here is a complete list of his provincial commissions:—

- 1877. Gloucester, Festival Overture in B flat.
- 1882. Birmingham, Serenade for orchestra.
- 1884. Norwich, Elegiac Ode (Walt Whitman).
- 1885. Birmingham, "The Three Holy Children."
- 1886. Leeds, "The Revenge" (Tennyson).
- 1889. Leeds, "The Voyage of Maeldune" (Tennyson).
- 1891. Hereford, "The Battle of the Baltic" (Campbell).
Birmingham, "Eden."
- 1895. Cardiff, "The Bard."
- 1896. Norwich, "Phausdrig Crohoore."
- 1897. Birmingham, Requiem.
- 1898. Leeds, Te Deum (Latin words).

COMPOSITIONS.

An attempt at a complete list of Professor Stanford's works here followeth:—*

ORCHESTRAL.

Symphonies.—No. 1, in B flat (prize), 1876; No. 2, in D minor ("Elegiac"), Cambridge, 1882; No. 3, in F minor

("Irish"), Richter concert, 1887; No. 4, in F ("Thro' youth to strife: thro' death to life"), Berlin, 1889; No. 5 ("L'Allegro ed il Pensieroso"), Philharmonic, 1895.

Serenade and Overtures.—Serenade, Birmingham, 1882; Overtures, in B flat, Gloucester, 1877; "Queen of the Seas," Armada Tercentenary, 1888.

Concertos, &c.—Violoncello and orchestra (MS.), Piano-forte, in G, Richter concert, 1895; Suite in D, violin and orchestra, Berlin, 1889.

Incidental Music.—Tennyson's "Queen Mary," Lyceum, 1876; Tennyson's "Becket," Lyceum, 1893; "Æschylus" "Eumenides," Cambridge, 1885; Sophocles' "Œdipus," Cambridge, 1887.

ORATORIOS, CANTATAS, MASSES, &c.

"The Resurrection" (Klopstock), Cambridge, 1875; Psalm xlvi., Cambridge, 1877; Elegiac Ode, Norwich, 1884; "The Three Holy Children," Birmingham, 1885; "The Revenge," Leeds, 1886; "Carmen Sæculare" (Jubilee Ode), 1887; "The Voyage of Maeldune," Leeds, 1889; "The Battle of the Baltic," Hereford, 1891; "Eden," Birmingham, 1891; Installation Ode, Cambridge, 1892; Ode, "East to West" (Swinburne), London, 1893; "The Bard," Cardiff, 1895; "Phausdrig Crohoore," Norwich, 1896; "Awake, my heart" (Klopstock), Choral Hymn, St. Paul's Cathedral, 1881; Psalm cl., Manchester, 1887; Mass in G (*In memoriam*, Thomas Wingham), Brompton Oratory, 1893; Requiem Mass, Birmingham, 1897; and Te Deum, Leeds, 1898.

CHAMBER MUSIC.

Sonatas in A and D minor, pianoforte and violoncello; in D, pianoforte and violin; Three Intermezzi, pianoforte and clarinet; Pianoforte Quintet in D minor; Pianoforte Quartet in F; String Quartets in D minor, G, and A minor; Trio in E flat; Six Irish Pieces, violin and pianoforte; Pianoforte Sonata in D flat; Three Pieces and Toccata for pianoforte, &c.

CHURCH AND ORGAN MUSIC.

Morning and Evening Services in B flat, A, and F; Communion Service in G; four Anthems; Hymn-tunes and carols; Prelude and Fugue in E minor, for organ.

VOCAL MUSIC.

Various songs and part-songs, including Six Elizabethan Pastorales, three sets (four voices); Three Cavalier Songs, Browning's words; Fifty Irish melodies (edited); Irish songs and ballads; The Irish Melodies of Thomas Moore (edited); A song-book for schools (edited), &c.

LITERARY WRITINGS.

Musical literature has had its attractions for our composer. His contributions to the various magazines—the excellence of which would justify their being made permanent in book form—may thus be stated:—

- "The Golden Legend" (Sullivan), *National Review*, November, 1886.
- "Judith" (Parry), *Fortnightly*, October, 1888.
- "The Wagner Bubble: a reply," *Nineteenth Century*, November, 1888.
- "Ernst Frank," *Murray's Magazine*, February, 1890.
- "Tennyson," *Cambridge Review*, October, 1892.
- "Falstaff," *Fortnightly*, April, 1893.
- "Some Aspects of Musical Criticism in England," *Fortnightly*, June, 1894.
- "Local Orchestras in England," *Saturday Review*.

BRAHMS, BROWNING, AND VON BÜLOW.

It would be quite possible to fill many columns of THE MUSICAL TIMES with letters that Professor Stanford has received from various distinguished persons. Here are four specimens. The first is from Brahms,

* Acknowledgment is due to Messrs. Brown and Stratton's "British Musical Biography" for much valuable assistance in preparing this list of works.

acknowledging the receipt of a copy of the Professor's "Irish Songs and Ballads":—

[Translated.]

Postmark: Vienna, 15. 3. 95.

Honoured Sir,

Your parcel has given me extraordinary pleasure, and I thank you from my heart.

I immediately looked up my beautiful old edition of Moore, to enable me to make comparisons, and thus better to compare and judge your work.

I had not forgotten my promise; but, unfortunately, I no longer possess the desired portrait, and in place of it I send you two others. I trust that this substitution will satisfy you.

Heartfelt thanks,

Yours,

J. BRAHMS.

The next, from Robert Browning, speaks for itself:—

19, Warwick Crescent, W.

Nov. 24th, 1884.

My dear Dr. Stanford,

I beg to thank you heartily for your setting of my little poem ["Prospero"] never was poem more honoured than by your admirable music; which, though I have as yet only "tried it over" by my eye and in my mind, I satisfy myself is entirely original and characteristically true to the feeling the words are meant to convey. The whole of my poetry should be at your service—"to serve thyself, my cousin!"—were you able to illustrate it so happily.

Pray believe me, dear Dr. Stanford,

Yours very sincerely,

ROBERT BROWNING.

The two following letters from Hans von Bülow lose none of their characteristic comicalities by reason of their being written in the English language, or some approach thereto:—

Hamburg. 13th March, 1888.

Dear Sir,

Illustrissimo!

A few hours after your kind note I received also the three piano scores you announced. Accept my heartiest thanks for the friendly record you kept of the german conductor of the Irish Symphony.

In spite of the general funeralism* I must start to-morrow morning for Berlin to prepare the next Philh. concert. Accordingly to the exceptional circumstances whilst travelling I shall read your melodramas which most highly excite my interest.

As for my trip to London nothing as yet is definitely fixed. In no case I could come before the 1st of June, the month of birds, cats and poets being devoted to the cure of my neuralgias at Wiesbaden. I should feel most happy if during my stay in L[ondon] I could be of any use to the ears of your residence. Please dispose of my ten fingers—and do not mind your treasures nightmares. A visit to Cambridge would not be "matter of business" for your most sincere admirer

HANS V. BÜLOW.

Will you kindly excuse the involuntary laconisms of this line?

Hamburg. 5th December, 1889.

Dear Master!

Fancy—but to-day I discovered your kind letter and the magnificent "garter"† you have bestowed upon me. Both got astray in the depths of the trunk which my last tournee (alla Sir Charles) had been accompanied by. Please accept my heartiest thanks for the honor you judged myself worthy of. United with Brahms' Op. 108, certainly this Trio of yours is the best music the poor would not be the composer's name has been adorned with. Good gracious! what wonderful progress your country is making owing to your genius since the days of . . .

* The death of Emperor William I. of Germany.

† Alluding to the design of the title-page.

Of course I shall avail of the next good (not best) opportunity of playing your work in public, be it here or elsewhere.

The enclosed scraps are telling of my πολυπραγμούσην [bustling activity], apologising for the brevity of my wits.

"Faute de mieux"—please accept for your album the best of the last likeness of our Hector [Berlioz]: it has been made at his last journey in Petersbourg. As the "cast" (how ought I to call it) was exhausted, I had it reproduced in Jonathan's Continent.

Once more—with heartiest thanks and best wishes for your health, the brain's as well as the soul's health,

I remain, dear Sir,

Your truly devoted admirer,

HANS V. BÜLOW.

Please don't shoot the organist: he is "doing his best" alias: excuse my bad english; I lack leisure for consulting the "Antibarbarus."

TENNYSON.

It is always a gratifying feature in recording—be it ever so briefly—the life-work of one of our representative musicians when his work has brought him into contact with representative men in other spheres of artistic production. This has been the case in a marked degree in regard to Professor Stanford's intercourse with Tennyson. He first came into pleasant relations with the late Laureate as far back as 1874, through Tennyson's sons, Hallam and Lionel, who were then undergraduates of Trinity College, Cambridge. At the poet's own request, Stanford composed the incidental music for the production of "Queen Mary" at the Lyceum, under Mrs. Bateman's management, in 1876. When Tennyson heard that the music would not be performed because the necessary space for the orchestra would necessitate the removal of two rows of stalls, he himself offered to pay for the said two rows of stalls for two or three nights, in order that the music should not be sacrificed. But his offer was refused by the management.

Tennyson, although he knew nothing about the mere technicalities of the art, had a great instinct for music. He used to say that most people who had set his songs to music made the notes go up when they should go down! Declamation in music was a very strong point with him. For example, in his setting of "The Revenge," in the phrase "Was he devil or man? He was devil for aught they knew" (pp. 40 and 41 of Novello's octavo score of the work), Stanford originally wrote a high note (E flat) for the first "devil," and a lower note (C) the second time the word occurred; but Tennyson asked him to invert the order of notes, and to give the higher note to the second "devil" of the phrase!—

Original version.



Was he dev-il or man? He was dev-il for aught they knew.

Present version as suggested by Tennyson.



Was he dev-il or man? He was dev-il for aught they knew.

He was also very particular—and rightly so—about a clear enunciation of the words in singing. In order that he might hear the quartet from "The Voyage of Maeldune" ("The undersea isle"), the composer arranged for four amateurs to sing the music to the poet. When they had finished their performances, Tennyson complimented (?) them with the remark: "I couldn't hear a word you said from beginning to end." His appreciation of music was evidenced in the following remark he made to Professor Stanford in reference to the same quartet, he said: "I like the way your music rippled away at the end."

Professor Stanford has so long held a distinguished and acknowledged place as a representative native composer that any re-statement of an accepted truism would be superfluous, if not, indeed, presumptuous at this time of day. But it is interesting to know that Tennyson also held this opinion, and the incident, with its gratifying sequel, may fitly conclude this biographical sketch of Charlie Stanford, to use the familiar designation of his intimate friends.

It was at Tennyson's special, if not urgent request that Stanford should compose the music to his Ode "Carmen Sæculare," written in 1887 to commemorate the Jubilee of Queen Victoria. This he did, and the Ode was duly performed, with great *éclat*, at Buckingham Palace, in the presence of Her Majesty the Queen, on May 11, 1887. Her admiration of the work found appreciative expression in a letter Her Majesty afterwards wrote to Lord Tennyson,* in which she said: "We greatly admired the music, which was very descriptive and well adapted to the words."

SOME RECOLLECTIONS.

V.

MUSICIANS AT PLAY.

ONE day in almost the latest of the "sixties" three men—the Tenor, the Bass, and the Critic—might have been seen to meet in the large hall of Euston Station, and afterwards to take tickets for a point in North Wales. The object of their journey was not entirely unconnected with business. The Tenor and the Bass, for example, were under engagement to sing at a certain Eisteddfod; the Critic, on his part, hoped to make some "copy" out of the excursion in more ways than one. All were in high spirits; the London season had closed; there were fair autumn days ahead, and due leisure in which to enjoy them. Under such circumstances, although, according to the teaching of Mark Tapley, there was no credit in being jolly, the trio of travellers, credit or not, felt somewhat like boys just loosed from school, ripe for any extravagance. According

to some authorities, there is always a tendency in nature to revert to the original type. The cultivated rose, if left to itself, goes back to its pristine wildness, and I have heard that the primitive nigger, educated to teach his kind and to be among them a "pioneer of civilisation," has been known to cast off the garments of the white man, assume the next-to-nothing of his old state, and worship the god of his people with the rest. However this may be, there are certainly conditions under which man relapses into boyhood, forgetting the gravity of years. Thus did Mr. Pickwick, at Dingley Dell, when he went down the slide prepared by Sam Weller and the Fat Boy, and was told by the imitable Cockney servant to "keep the pot a-bilin'." Wherefore, should it turn out in the course of this paper that the Tenor, the Bass, and the Critic followed Mr. Weller's advice, though not on ice, they, or such of them as survive, can point to the universality of their experience, and be unashamed.

The whole significance of that laughing tour turned upon a question regarding the whereabouts of a certain Brass Tap, and the legend of the Brass Tap originated a year earlier at the Caermarthen Eisteddfod, as to which I have already had something to say in the course of these recollections. I regret that, at the meeting in question, a pretended candidate for Gorsedd honours sent in as an exercise some absurd doggerel, in which a brass tap figured. The lines, because of their ridiculous character, which was, moreover, not devoid of humour, "caught on," remained in memory, and suddenly broke out again as the Tenor, the Bass, and the Critic journeyed onward. Exactly where they came to the top I do not recollect, nor does it matter. Enough that the process of evolution, to which every thought becomes subject in the human mind, resulted in an overwhelming desire to know where the Brass Tap could be found. The craving in question first took possession of the Tenor; then making itself evident in a mild form, as when, for example, he would put his head out of the carriage window and question railway officials, or any people on the platform. The Tenor had wonderful command of his features, the perfect gravity of which deceived the stranger and led to the most ludicrous scenes. Not that he succeeded everywhere. On one occasion the Tenor fixed upon a rustic standing opposite the carriage, and demanded, in what he thought to be the vernacular: "Th' asnt seed a brass tap about here anywhere, 'ast?" The yokel was by no means taken in, though the Tenor's head was as his country friend fiercely exclaimed: "I'll brass tap thy yed if thee geest me any of thy jaw." This incident led to a cessation of efforts in local dialect, which is apt to vary and to betray. But enquiry for the Tap only took safer forms, and the holiday fun went on. Here and there stationmasters were called for and anxiously required to say whether a brass

* "Alfred, Lord Tennyson: a Memoir by his Son." London, Macmillan, 1897. Vol. II., p. 448.

tap had been picked up in or about the premises. No; they had not heard of such a thing being found, but they would enquire; while from the depths of the carriage the Bass and the Critic groaned in the agony of efforts to keep down an explosion of mirth.

In due course the three travellers reached the little town at which the Eisteddfod was to be held. The name of the place has escaped me at the moment of writing, but I know that it is near to Denbigh by token that when the Tenor went up to enquire about rooms, he returned to his waiting friends with news that sleeping accommodation could be had, but that, in each case, the bed would have to be shared with a Welsh bard. Promptly the three took train to Denbigh, and tried the "Bull," a hostelry famous for its old-fashioned comfort. There the Bass came to the front (he had been at the "Bull" before), and in deep, sonorous tones declared to Mrs. Jones, the more than worthy landlady, "We will take three rooms for the week." "I don't know as you will," was the retort, but Mrs. J., saying this, only made a harmless demonstration of independence. She received the would-be guests to the hospitality of her house, and lavished upon them so much care and attention that at least one of the three connects the "Bull" at Denbigh with all that is excellent in British hotels. From the county town the trio went forward and backward each day, discharging their respective duties. Was the Brass Tap forgotten under pressure of business? By no means. The fun became faster as the days went on. One morning an advertisement appeared in the local sheet announcing that such an implement had been lost, and adding that the finder, on taking it to the artists' room at the Eisteddfod pavilion, would receive a reward of ten shillings. Several brass taps, I need hardly state, were presented in the course of the day, but none of them turned out to be the right one, and the bringers, who had simply been "trying it on," went sorrowfully away. Meanwhile the advertisement excited immense interest in the artists' room, the curiosity of Edith Wynne being vivacious in the extreme. Why should anyone in the little company carry about a brass tap? Of what kind was it that the thing could not be replaced for less than ten shillings? Such were the questions that passed from one to another, the Tenor and the Bass being as much concerned as any to get at the facts. Of course, nothing was discovered, and interest began to decline, when the jocund plotters resorted to another device. The Eisteddfod town, like many others, boasted a public crier, whose duty and advantage it was to make known by ring of bell and voice of proclamation such facts or intentions as his employers wished to publish. Secretly approaching that functionary, the three friends engaged him to perambulate the thoroughfares,

especially those leading to or near the pavilion, and make known that still ten shillings awaited the fortunate finder of the missing implement. The crier did his duty like a man. His bell rang sonorously up and down the streets, and his voice announced, in Welsh and English, the pressing need for a brass tap in the artists' room. Curiosity flamed up again, stimulated by the anxious efforts of those at the bottom of the hoax to know what it all meant. But it could get nothing to feed upon. The Tenor's face was as impenetrable as that of a sphynx; the large eyes of the Bass expressed nothing but mild wonder; the Critic was to all appearance unconcerned. Then came the end of the Eisteddfod and, still unsatisfied, the singers and players went their several ways.

Yet the farce of the Brass Tap had not come to an end. The tour of the three friends comprehended a wide extent of country, and wherever they went enquiry was rife. Hotel waiters, the Boots, and even august proprietors and managers were anxiously consulted as to the missing treasure, but there were cases in which even the dramatic powers of the Tenor seemed to fail. Brass taps are common enough, thought some of the interlocutors, and if they were not, why should three tourists feel such a consuming desire to regain possession of a particular example? The Critic often watched, with restrained but deep amusement, the faces of those with whom the Tenor or the Bass held consultation, especially when a film of suspicion began to cloud the theretofore sympathetic eye. However, all passed off well. Those who thought they were being "had" acted upon Mr. Edmund Sparkler's admirable principle, "Why row?" Those who were free from doubt promised aid which they did not know could only be futile. In some cases, written placards were used to proclaim the loss of the three tourists, and I am not quite sure but that the Tenor affixed one of these to the shanty on the top of Snowdon, as though to advise an observant heaven that something was wanted down below. Why the present writer cannot be positive as to the point in question is that the entire party did not succeed in getting to the summit. Llanberis hotels in those days were not particularly obliging. They would not, for example, provide visitors with breakfast who wished to see sunrise from the top of the mountain. In this category were the Tenor, the Bass, and the Critic; each of whom heard with dismay that bread and water would be left for him, with which he must break his fast. Now bread and water, under conceivable circumstances, are a comfort and even a luxury, but they do not go far up a mountain side before sunrise. Anyhow, the climbers had reached no more than half way ere the Bass, who had most to carry as concerns the burden of the flesh, showed signs of giving up. He dropped farther and farther to the rear till, at length, the Critic, looking back,

beheld him seated, with that in his attitude which seemed to express an invincible resolve to go no higher. What, under such circumstances, could the Critic do (he was himself pretty well spent) but stand by a prostrate companion? All duty and inclination prompted to a course so consistent with the obligations of one human being to another. On the opposite hand, what was there in a sunrise that could not be seen later? The Critic, feeling the power of these considerations, descended to the level of his friend, and, in order that there might be no invidious comparisons, dropped down beside him. The Tenor, lithe and active, went on up the mountain, reached the top, and there, for anything I know, enquired for the lost Tap on the highest available spot of earth.

In process of time, it became the duty of the Tenor, the Bass, and the Critic to travel South, cross the Bristol Channel, and do duty in the West of England. Along this route the humour of the Brass Tap showed no signs of exhaustion. At Pontypool Road Station a bill announcing the usual reward was affixed to the platform wall, the Brass Tap, in that case, to be presented at the stationmaster's office, where the ten shillings would be paid. So on and on, with various devices, till the entire campaign closed with the display of another bill on the steamer plying between Swansea and Ilfracombe. Once on Devonian ground the whole stream of nonsense dried up. The Tenor and the Bass had to sing in an opera at Plymouth, and the gravity of men and of artists banished the sportiveness of boys. But, as Joe Gargery was wont to remark, "What larks!" Of the three friends two survive, and they are not ashamed of the recrudescence of long-lost juvenile spirits, which, for them, turned North Wales into a playground, made Mirth their constant companion, and Laughter holding both his sides. Should any serious reader reproach them as foolish and undignified, they beg to remind him, without applying the lines to themselves, that—

"A little nonsense now and then
Is relished by the best of men."

JOSEPH BENNETT.

THE CATHEDRAL ORGANIST AS HE WAS.

LINCOLN, like many of the cathedrals that are our proud boast and the envy of our American cousins, possesses old records of peculiarly quaint interest. In regard to the musical history of the stately fane, the Rev. Canon Maddison, one of the priest-vicars, has gathered much curious information from the Chapter Acts, which date from the twelfth century. We propose to give a few specimens of Canon Maddison's researches, which may appropriately form a supplement to the account (in another column) of the opening of the new organ in Lincoln Cathedral.

In 1311 occurs the first notice of an organ. A fee of 20 shillings was paid to Thomas de Ledenham, Vicar, for taking care of the organs, blowing and cleaning them. It is not quite clear whether he actually blew them in person,

or merely saw to the proper supply of wind being provided; most probably the latter was the case, as the blowing of the organ in later days is said to have devolved on the Poor Clerks, and a Vicar's more important duties would stand in the way of his being so employed.

It is quite evident that organs were cheaper 500 years ago than they are at present; they were probably very much smaller, as we learn that—

On April 24, 1428, the Chapter met and decided that nine pounds should be expended in purchasing new organs for the Chapel of St. John the Baptist, where the Mass of the Blessed Virgin was daily celebrated "cum nota" (*i.e.*, musically), and in repairing the great organs in the Choir.

Fourteen years later it is recorded that—

On the 10th September, 1442, the Dean and Chapter, after full consultation, unanimously agreed that organs of a better kind should be put up in the great Choir before the ensuing Christmas; and a bill was drawn up between the Chapter and one Arnald Organer, of Norwich, by which the latter covenanted to do it for five marks, which were to be paid him out of the Fabric Chest by the hands of Robert Patryngton and Boston, Vicars.

Even allowing for the difference in the value of money at that time as compared with the present day, the salary of the organist of Lincoln Cathedral in 1530 cannot be deemed excessive, as Robert Dowffe, or Dove, received "£2 a year for playing the organ at the Mass of the Virgin, and £1 6s. 8d. for doing the same at the Mass of Jesus." But the Rev. Mr. Dove held other offices in the Cathedral, which brought up his annual emoluments to £15 8s. 5d., with rooms rent free. A side light on the manner of performing Divine service is furnished by the following extract:—

On the 29th September, 1570, an interesting Act of Chapter was passed, directing that the organist was to set the tune before the commencement of the Te Deum, and the Canticle of Zachary at morning prayer, and at evening prayer before the Magnificat and Nunc Dimittis; and to accompany the anthem. We may note here that the Psalms were then sung unaccompanied, and that the Benedictus was usually sung in place of the Jubilate.

The organists from time to time gave trouble, as the following sheweth:—

On the 30th March, 1611, Mr. Thomas Kingston was arraigned before the Chapter, "for beating the boys and calling Mr. Dye, the master of the Choristers, an Ass! He confessed all the misdemeanours charged against him, and submitted to the censure of the Chapter. Whereupon they gave him an admonition, and gave him order to amend upon pain of being turned out and deprived."

This "talking to" does not seem to have had any permanent effect, as Mr. Organist Kingston was again admonished in 1615 on this charge:—

"He ys veren drunkne, and by means thereof he hath by unorderly playing on the organs putt the quire out of time and disordered them."

It is not surprising to learn that this tipsy "unorderly" player was soon replaced by a superior organist, John Wanlesse. His salary was £20 per annum.

There are two curious entries relating to another inebriated organist, whose patronymic was Mudd. The Precentor, who was not above making a pun, thus wrote to the Dean about the organist, the date of his letter being March 14 1662-3:—

Mr. Mudd hath been so debauched these Assizes, and hath so abused Mr. Derby [an organ builder], that he will hardly be persuaded to stay to finish his worke unlesse

Mudd bee removed. And I have stuck in the same Mudd too [naughty Mr. Precentor!]; for he hath abused me above hope of Pardon. I wish you would be pleased to send us downe an able and more civil organist.

Two days later the Precentor again wrote to Mr. Dean on the same muddy, or drink-muddy subject—

Yesterday Mr. Mudd shewed the effects of his last week's tippling, for when Mr. Joynes was in the midst of his sermon, Mudd fell a singing aloud, insomuch as Mr. Joynes was compelled to stop; all the auditorie gazed and wondered what was the matter, and at length some neere him, stopping his mouth, silenced him, and then Mr. Joynes proceeded; but this continued for the space of neere halfe a quarter of an hour. So that now wee dare trust him no more with our organ, but request you (if you can) to helpe us to another; and with what speed maybe.

There seems to have been some discord, if not an apparent lack of "decency and order," in the conduct of the Cathedral services in the year 1771, as—

On the 10th September, Lloyd Raynor, the organist, was arraigned and reproved for playing one anthem, while Mr. Binns was singing another! Raynor, for insolence, was suspended from his office till he apologized. Thirteen years later Mr. Raynor was expelled, but £10 a year pension was allowed to him, as he had "submitted"; the pension, however, was discontinued after one year.

The doings, or rather the misdoings, of these "chief musicians" were characteristic of the dissipated customs of the periods in which they lived. It is a matter of supreme satisfaction that the Cathedral organists of the present day take a more exalted view of their important office. It should not be forgotten, by the way, that William Byrd was appointed organist of Lincoln Cathedral about the year 1563. He remained at Lincoln for some years, but no trace of his residence there has been found in the Chapter records. Canon Maddison says that Byrd "held the double post of organist and *Magister Choristorum in Cantu.*" Curiously enough, for nearly three centuries—from the time that Byrd became a Gentleman of the Chapel Royal, in 1569, down to 1850—the two posts of organist and master of the choristers were, with a few exceptions, held by separate persons at Lincoln Cathedral.

THE Hebdomadal Council of the University of Oxford has rejected the scheme of compulsory residence at the University on the part of those desirous of taking degrees in music. Thus the present conditions, which have existed for four hundred years, remain unaltered. Sir Frederick Bridge, who has been the prime mover in the opposition to the scheme on behalf of the profession generally, is much to be congratulated on the success of his efforts. The following extracts from a pamphlet on the subject prepared by some of the signatories will be read with interest:—

A Memorial signed by 170 Graduates of Oxford holding Degrees in Arts and Music, protesting against a proposed change in the Regulations under which Degrees in Music are conferred, has been presented to the Hebdomadal Council by Sir Frederick Bridge, Mus.D. Oxon., and Gresham Professor of Music.

It is contended that the alteration of the practice which has obtained at the University for four hundred years would be a break in the long continuity, not to the benefit of the Candidates, the Art, or the University itself; it would also deprive an important profession of an ancient right.

From time to time the University in its wisdom has brought the requirements for obtaining a Degree in Music

into consonance with the progress of Music itself. Music cannot be learnt by attending Lectures; it is an Art as well as a Science, and those seeking Degrees are rightly required to display a practical knowledge of that Art.

Some years ago, mainly owing to the representations of Sir Frederick Gore Ouseley, the late Professor, it was required that the candidate before presenting himself for examination in Music, should pass Responsions, or the Preliminary Examination provided for Students in Music, which includes one classical and one foreign language. The institution of this Arts test has been cheerfully accepted as a corollary of the higher education now universally demanded.

In addition to this historic view of the features attached to the Oxford Degrees in Music, it is necessary something should be said on the question of enforcing Residence, as is proposed. Dr. Prout, the Dublin Professor of Music, has remarked that if the suggested change be effected, it will certainly exclude the *very class* for whom Degrees in Music are intended, and by whom those distinctions are most required—viz., the great body of Professional Musicians.

The Signatories believe that it cannot be the desire of the Hebdomadal Council that the University should be indifferent to those obtaining their living by the profession of Music, and thus abate its influence and control over the Art in this country, by providing a scheme only fitted for a few cultured amateurs and leisured dilettanti to profit by. . . . If arguments were required to show that it is not necessary for men to take an Arts Degree before going up for Music, there may be noted the patent fact, that the Professor and Choragus of the University, Sir John Stainer and Sir Hubert Parry, both took the Degree of Mus. Bac. before they came up to reside for the Arts course. . . . If in connection with the Faculty of Music the University established and supported a first-class school, where Music could be learnt historically, theoretically, and practically, with technical instruction on the various instruments; and if in addition to these requisites there were provided opportunities of hearing good performances of the accepted masterpieces—then this matter would wear a different aspect.

THE Royal Choral Society proposes, on January 2, to present Handel's "Messiah" in as nearly as possible the form in which it was written. The performance will be complete in every detail. The edition of the work to be used has been prepared under the joint supervision of several men who have long been anxious for such a performance. Among these experts is notably Mr. T. W. Bourne, who for many years has made a careful study of "The Messiah," and who has, in fact, edited the vocal and most of the instrumental portions; also Mr. John E. Borland and Sir Frederick Bridge himself, who will, of course, conduct on the above interesting occasion. It may be added that Sir George Grove wrote to Sir F. Bridge, soon after he had been appointed conductor of the Royal Choral Society, asking him to give this matter his early and serious attention.

THE orchestra at the Royal Albert Hall will consist of

38 Violins,	12 Oboes,
12 Violas,	6 Bassoons,
12 Violoncellos,	2 Horns,
12 Double Basses,	2 Trumpets,

and Drums,

thus constituting a band of the exact proportions of Handel's orchestra. This body of instrumentalists will practically work as a double orchestra, one

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section reinforcing the other, as directed by the composer. In the course of preparing the new edition of the band parts, several erroneous readings have been discovered and corrected, and in many instances Handel's own bowing, often strikingly superior to that hitherto in use, has been restored.

THE sources from which this new performing edition has been derived are—

- i. The Autograph.
- ii. The Dublin MS.
- iii. The Foundling Hospital band parts.
- iv. The original edition published by Walsh.

Each of these contributes something, the autograph being the final reference in all questions of reading. The Dublin MS. (the original conducting score) furnishes directions as to the employment of the band in performance, besides giving second versions of several movements which in their first form did not satisfy the composer: the Foundling Hospital parts give the wind parts till lately supposed to be lost. The horn parts alone remain uncertain; but Professor Prout's suggestion (now to be adopted), that they doubled the trumpets, is so well in keeping with Handel's use that its correctness may be assumed. Lastly, the original edition furnishes some slight insight into the amount of freedom with which the score was interpreted in performance, and, by its ample figuring, the use made of the organ and harpsichord in accompanying. With regard to the last-named, the organ will do double duty, the harpsichord being, for obvious reasons, out of the question. Mr. T. W. Bourne, in conjunction with Mr. John E. Borland, has written a special organ part for use at the performance on the second day of 1899—a performance that will be anticipated with much interest.

"MUSICAL and other services in St. Paul's Cathedral" is the title of the report to the Dean and Chapter, chiefly in relation to services held in St. Paul's between Easter, 1897, and Easter, 1898, by the Succentor, the Rev. Lewis Gilbertson. This quarto book of seventy pages mainly consists of the lists of services, anthems, ordinary services, special services, &c., all such information being valuable for reference to those in authority in "choirs and places where they sing." But of more general interest is the historical portion, especially in regard to changes in the personnel of the musical staff since 1890, when the last Report was issued, and also of the special and orchestral services held within the Cathedral walls. The various "Lists" bear testimony to the wide eclecticism shown in the selection of the music sung at St. Paul's. The efficiency which characterises its rendering—even in the minutest details—at our Metropolitan Cathedral is too well known to need further commendation. The *esprit de corps*, which seems to animate every member of the musical staff, finds most gratifying acknowledgment in the Succentor's concluding words of his admirable report to the Dean and Chapter. He says:—

In conclusion, it is a pleasure to the writer to express his conviction, that there has never been a time when the members of the Choir were animated by a better spirit than at the present—a happy state of things which at once makes work with them a pleasure, and assures the maintenance of that high standard of efficiency which is their legacy from the past.

SIR GEORGE MARTIN, under the heading "Appendix VI," contributes a most interesting History of the organ in St. Paul's Cathedral, together with a

specification of the new instrument, now being completed by Mr. Willis. In regard to Father Smith's old organ, Sir George says:—

The first entry I find in the account books is:—

"Between 1st November 1695 to the last day of the same month":—

for Iron work for a new sledge to bring ye Organ Pipes to Church, wt. 1 c. 2 qrs. 12 lbs. at 4d. per lb. - - - - -	03 : 05 : 00
for Carriage of Organ Pipes from Suffolk Street to ye Church with one teame, 2 days - - -	01 : 04 : 00

Between the first day of January 1696 to the last day of February following:—

for 2 days work of one Team to fetch Organ Pipes - - -	01 : 04 : 00
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The following is the specification of the organ erected by "Mr. Bernard Smith, Organ Maker":—

THE FIRST LIST.

(To be ready September 25th, 1695.)

Stops in the Great Organ.

Two open diapasons.	Cornet.
Stop diapason.	Mixtures.
Principall.	Sesquialtera.
Great twelfth.	Trumpet.
Fifteenth.	

Stops in the Chayre Organ.

Principall.	Voice humane.
Stop diapason.	Crum horne.
Hol flut.	

Echoes or Halfe Stops.

Diapason.	Cornet.
Principall.	Trumpet.

THE SECOND LIST.

(To be ready by Lady Day, 1696.)

Stops in the Great Organ.

Hol flut.	Small twelfths.
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Stops in the Chayre Organ.

Quinta dena diapason.	Fifteenth.
Great twelfth.	Cimball.

Echoes or Halfe Stops.

Fifteenth.	Nason.
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"A CURIOUS feature of the old organ," Sir George Martin states, "as may be seen in any of the ancient prints, was a series of window sashes filled with glass; these were intended to keep out the dust and were drawn down when the organ was not in use. They could never have fulfilled their purpose, but it is remarkable how expensive they were . . . 89 panes for the incredible sum of £117 14s. But we must not forget that the glass was 'Christalle.'

"The eight statue angels on the top of the organ, about 5 feet 6 inches in height, carved in oak, cost £20 each."

The Drapery and whole Boys, and two
halfe Boys £25 : 00 : 00.

These are above the central panel of pipes in the Chayre organ—where the organist sits." Grinling Gibbons received £610 18s. 2d. for the carving. "This is a large sum," says Sir George; "but," he very properly adds, "we have in Grinling Gibbons's work an inheritance that can never be replaced." A full description of the present new organ by Mr. Henry Willis is also given, to which we hope to refer at another opportunity. We must, however, find

space for the "plum" of Sir George Martin's admirable account of the St. Paul's organ. He says:—

I am a real lover of the tone of "Father Smith's" pipes and fully appreciate their peculiar quality, but this admiration can be carried too far. When I first came to St. Paul's I was told that a certain stop was made by "Father Smith," and I naturally implicitly believed this. At the same time I considered that some of the new stops of the same family were equal to it. In showing the organ to many distinguished musicians during a period of sixteen years, I naturally called attention to this particular "Father Smith" stop, but always played immediately afterwards on one of the new ones to show that it was equally good. In every case the distinguished musician said the same thing, "Yes, that new stop is very beautiful, but there's a peculiar charm about the old one—do play on it again." When the organ was cleaned, I discovered that the so-called "Father Smith" stop was a new one made in 1871 by our own "Father Willis"!

THE above story may be supplemented by another, which, if not quite new to all our readers, is too good not to be retold. Father Smith's old organ stood on the screen at the entrance of the Choir until the year 1860, when the screen was removed. The compass of the great organ manual was to CCC, and its lower notes were remarkably fine, especially in thunderous effects. A regular attendant at St. Paul's when in London was Miss Maria Hackett, the devoted friend of all cathedral choristers. Whenever there happened to be any reference to "storms and tempests" in the Psalms for the day, the organ would give forth a deep roll, to the great delight of Miss Hackett, who would gaze up at the instrument with a benignant smile of intense satisfaction. On one occasion, when Sydney Smith happened to be the Canon in residence, the Psalms had been unusually full of atmospheric disturbances. The organ, therefore, was exceedingly tempestuously inclined, and the dear good lady's face beamed almost incessantly. After the service the witty cleric said to the organist: "Mr. Goss: I don't know whether you have ever observed this extraordinary phenomenon: your organ never thunders but Miss Hackett's face lightens."

THE Succentor of St. Paul's Cathedral asks us to state that a limited number of this Report of the "Musical and other Services," above referred to, may be obtained by persons officially interested in Church music on application to him at 8, Amen Court.

SIR ALEXANDER MACKENZIE, Principal of the Royal Academy of Music, writes in reference to the article entitled "Conductors—Native or Foreign?" which appeared in our last issue (p. 723). He calls attention to the training of conductors at the Academy in the following words:—

"As a matter of fact, I very frequently have students conducting on Tuesdays and Fridays; and if anyone would take the trouble to look in at the Academy towards the end of the orchestral rehearsals on those days, the chances are that he would find a student with the stick in his hand. More especially in the earlier part of the term, before the rehearsals for the concerts become precious moments. There is a 'standing order' in our boys' room to the effect that any student wishing to conduct a piece has only to notify it to the librarian and get the score for the necessary study, and the earliest opportunity is afforded him to wield the baton.

"I think that nothing more ought to be expected from Academies or Colleges. To institute a class

solely for conducting would mean an orchestra for the purpose, which is a very expensive matter. Is it all to come out of eleven guineas per term? Or is it likely that the orchestral students, who are already compelled to attend twice per week for orchestral practice and the accompaniments of the solos and songs of their fellow-students, would submit to another afternoon for the purpose of sitting there as 'blocks' for other students to practise upon? Along with their other studies, lectures, &c., where is their daily practice at home to come in? Failing this, is the Royal Academy of Music to provide a small professional orchestra (a third time during the week) for half-a-dozen students, whereas each student already costs £8 or £10 over and above that which he pays for?

"A great deal too much is asked from the Academies and Colleges. I know of no Foreign Conservatoire where such a class, at such an expense, exists. Why here? The extra fee which might be charged for such a class would not meet a quarter of the outlay. And would not be paid, as most of the students cannot afford to pay any more.

"The only method is to adopt the plan I initiated at the Academy some years ago—viz., to give the composition students, or some of the violin or orchestral students, the opportunity of conducting on Tuesdays and Fridays whenever it is possible. In fact, this is done at Tenterden Street. Men such as Granville Bantock (New Brighton Tower), Allen Gill (People's Palace), and many others who are now in posts of this kind have had these opportunities under my régime, and those who desire it have the same privilege at the present time. I have at least two young men who conduct very frequently at the Academy, and who will make very fair conductors."

It is interesting thus to know that, at least, something is being done at the Academy in the direction of training native conductors. The chiefs of our other great schools of music may perhaps follow Sir Alexander's example by also stating a case in so far as it affects their particular establishments. In the meantime, some of our readers may feel sufficiently interested in the matter to discuss the subject in our correspondence column.

A SUBSCRIPTION has been started to assist the two daughters of the late John Liptrot Hatton—Miss M. M. Hatton and Mrs. Frances J. Moore—on account of their advancing years (they being aged fifty-seven and sixty respectively) and their inability to earn adequate means to support themselves and those dependent upon them. Mrs. Moore (whose eyesight is fast failing her) is the widow of a doctor who died very suddenly some few years ago, leaving her and five children totally unprovided for, two of whom still have to be maintained. The First Lord of the Treasury, Mr. A. J. Balfour, has promised that "should a subscription be started by the admirers of the late Mr. Hatton's compositions" with the object of providing permanently for these two ladies, he would contribute to it from the Royal Bounty Fund. Among the contributions that have already been received is one of £50 from the Goldsmiths' Company. Subscriptions will be thankfully received by Mr. T. Stanley Chappell, 50, New Bond Street.

SIR JOHN and Lady Stainer have gone abroad for three months. Sir John has recently completed fifty years of professional life. He entered the choir of St. Paul's Cathedral, as a chorister boy, aged seven, in 1848. He deserves a good holiday. May he greatly enjoy it.

A CORRESPONDENT, who is a flautist, has asked us to supply him with biographies of four Italian composers for the flute. As the required information is not forthcoming in the usual books of reference, we have specially obtained the following information from "Our Own Correspondent" in Rome.

CARDI, Cesare, born at Prato, near Florence, June 29, 1818, died at Strelina, June 13, 1877. He travelled much and was flautist to the Court of St. Petersburg. Wrote many works for his instrument and composed a valuable Method; he also published an Album of pieces for singing. He has written a concerto of large dimensions (Op. 129), and his "Trois solos" (Op. 124, 125, 126) are amongst his finest original works.

DEMICHELIS, Vincent, born at Rome, 1825. He gave many concerts and was a fine composer. He invented some modifications in the construction of his instrument and compiled for it a "Method." He occupied the post of first flute in the Apollo Theatre, now demolished by the works for preventing inundation from the Tiber. Demichelis died some years since at Rome.

HUGUES, Louis. I have not discovered the date of his birth—he is probably not living. He began his career at Piedmont, but I believe he remained a long time at Casale, and that he had a brother, also a professor of the flute, with whom he gave many concerts. Very little biographical information is at present available concerning him.

KRAKAMP, Emanuel, born at Messina (Sicily), February 13, 1813, died at Naples, 1883—son of a military band-master—was a prosperous concert-virtuoso. He went to America, but in 1841 returned to Naples, where he occupied some important positions at the Conservatoire. He left the country for political reasons in 1848, and gave concerts in all the chief cities of Europe, at Alexandria, and at Cairo. In 1860, after the fall of the Bourbons, he returned to Naples, where he held the post of professor of wind-instruments and solfeggi at the Conservatoire. Renowned as an executant, esteemed as a composer (more than 300 works), his "Methods" for flute, oboe, clarinet, and bassoon are still in use in our conservatoires.

Mr. C. L. GRAVES, one of the most cultured of musical critics, thus writes in the *Guardian* on Mendelssohn, *apropos* of a performance of the Overture to a "Midsummer Night's Dream," a work which he calls "ever-welcome":—

It is the fashion in certain circles to belittle Mendelssohn as representative of Early Victorian art, respectability, and shallowness, and, when other weapons of attack fail, to denounce him bluntly as a Jew. We cannot bring ourselves to believe that these tactics are likely to commend themselves to English amateurs. They are rather too suggestive of the methods of MM. Drumont and Henri Rochefort. Besides, the British public very properly dislikes being dragooned in the matter of its likes and dislikes. Musical criticism should avoid the procedure of the Etat-Major. In this attempt to extend the *Judenhetze* to music it is to be feared that the uncompromising adherents of Wagner have taken the lead. Yet Wagner himself admitted that—

"Mendelssohn has shown us that a Jew can have the highest specific talent, possess the most refined and varied culture, the most exalted and delicate sense of honour."

Furthermore, though he denied him the power of producing "soul-stirring impressions," he pronounced him to be "a landscape painter of the first order," declared the "Hebrides" overture to possess "extraordinary beauty, wonderful imagination, and delicate feeling . . . presented with consummate art." It is the old story of Wilkes being no Wilkesite. The growth of the anti-Mendelssohnian reaction is ably traced and explained by Rubinstein in his brochure on music and musicians. Rubinstein attributes it, in great measure, to the great esteem Mendelssohn enjoyed in his lifetime, and prophesies that the public will "certainly return to him with love and reverence," and once more take great delight in his works, foremost amongst which he places the *Midsummer Night's Dream* music. He, too, like Wagner, admits that Mendelssohn never moved him deeply, and explains this on the principle of man by

"suffering made strong." Mendelssohn never "ate his bread with tears." He and Meyerbeer were the children of wealthy parents, and enjoyed the most refined training and education; they were, in their homes, surrounded by the most intellectually select society, and pursued art, not as a means of subsistence, but followed it for pleasure. Hence this is reflected in their music, which contains "no tears, no agonies of the soul, no bitterness, and almost no complaint."

MR. FREDERIC H. COWEN was conducting a concert in Dublin the other day, and on drawing up in a car at the side door of the hall, he asked the Jehu if he would come back for him at that entrance. "Sure oi will, sor," he replied. "Then I will call out for Mr. Cowen's car." "Oi'm afraid I cannot remember that name, sor, unless you wrote it down on a piece of phaper." "Well, do you think you can remember the name of O'Brien?" Sure, oi can remember that well enough, sor!" So, after the concert, Mr. O'Brien's car was successfully called for and produced, and the said composer and conductor goes now by the name of "O'Brien Cowen!" With a librettist of unbridled humour, and a composer who would give free rein to his fancy, those Paddy-Jarvies might form the subject of an opera entitled—"The Dublin Carmen." (Shades of Bizet!)

WAGNER was not the first to complain of the inanity of the *libretti* of Italian operas. In 1754 Lord Chesterfield, in the *World*, wrote as follows: "Were what is called the poetry of it (*i.e.*, of Italian opera) intelligible in itself, it would not be understood by one in fifty of a British audience; but I believe that even an Italian of common candour will confess that he does not understand one word of it. It is not the intention of the thing; for should the ingenious author of the words, by mistake, put any meaning into them, he would, to a certain degree, check and cramp the genius of the composer of the music, who perhaps might think himself obliged to adapt his sounds to the sense; whereas now he is at liberty to scatter indiscriminately, among the kings, queens, heroes, and heroines, his adagios, his allegros, his pathetics, his chromatics, and his jiggs."

MASCAGNI's new opera, "Iris," was produced at the Costanzi Theatre, at Rome, on the evening of the 22nd ult., in the presence of Queen Margherita, the Prince and Princess of Naples, and the Duke of Aosta. The opera and its composer were received with tremendous enthusiasm, and at the close of the performance the audience were wild with excitement. The opera is on a Japanese subject and is essentially melodious. The work is announced to be given in London during the winter.

MR. C. LEE WILLIAMS has just returned from Canada, where he has been holding examinations at Montreal, Toronto, and Kingston on behalf of the Associated Board.

MR. JOHN FRANCIS BARNETT has written a new Suite for the pianoforte, which Miss Emma Barnett will introduce at her pianoforte recital during the present month.

MR. EDWARD LLOYD will form the subject of the Biographical Sketch in our next number. The successful career of our greatest tenor, and his views on certain matters connected with the art from a distinguished vocalist's point of view, are sure to be of great interest.

CHURCH MUSIC.

THERE is some reason in the complaint that one difficulty in the way of reviving old Church music lies in the treatment of the voice parts, more especially as regards compass. This remark applies chiefly to the alto part, the range covered by the old counter tenor and alto parts not being suitable, the majority of modern Church choirs lacking the required voices and frequently employing boys' voices, and so converting, as far as may be, the alto into a contralto part. Then, on the other hand, the oratorio music by modern composers, now so frequently sung in our churches, presents a part with a compass combining almost the notes of both contralto and second soprano voices. The assistance of choral societies with mixed voices may be said to have removed the last named difficulty to a large extent. As regards the employment of old Church music, one might be almost bold enough to ask, Why should not some recognised Cathedral musicians be invited to make a few changes in the old alto parts, where possible, without doing violence to contrapuntal progressions, in view of the exigencies of modern Church choirs? Again, the example of the printed transposition of Gibbons in F into the key of G might be extended with advantage.

A musical service was held at Holy Trinity Church, Richmond, under the direction of the organist, Mr. J. Curry, on the 13th ult. Two of the anthems were Stainer's picturesque and impressive "What are these which are arrayed in white robes?" and Marcello's 8th Psalm, with its old-fashioned grace and simple earnestness. The Dedication services at All Saints', Llanelli, from the 1st to the 8th ult., were marked by an excellent selection of well-known anthems and an organ recital given by Mr. A. W. Swindell.

At the recent consecration of St. Mary's Cathedral, Auckland, New Zealand, a new anthem from the pen of Mr. Leslie Hunt was sung, a setting of words from the Psalm "O how amiable are Thy dwellings." The work is reported to be one of interest and good musicianship. It is written for tenor solo and chorus, and closes with a brief and, according to report, effective fugal movement.

The annual service of the London Church Choir Association in St. Paul's Cathedral and the opening of the new organ at Lincoln Cathedral are noticed elsewhere.

ORGAN MUSIC.

THE new organ, built by Messrs. Hill and Son for the Northern Polytechnic Institute, Holloway, is an admirable specimen of the builders' best manner. The instrument was opened, on the 2nd ult., by Sir Frederick Bridge. It will ultimately possess four manuals and pedals, with thirty-six sounding stops, and some sixteen couplers and other mechanical movements. This excellent instrument adds one more to the available recital organs of the metropolis.

Under the management and by the artistic enterprise of Dr. J. Warriner, a series of twelve recitals are being given at the Royal College of Organists, a charming performance by Sir Walter Parratt leading the way. This has been followed by recitals given by Mr. E. H. Lemare, Dr. E. H. Turpin, and Mr. W. S. Hoyte. Other performers, all well known in the organ-playing world, are announced to follow. These include Dr. H. W. Davies, Mr. F. R. Frye, Mr. Gostelow, Miss Erdroff, Mr. H. L. Balfour, Dr. H. Botting, Dr. Harding, and Dr. Abernethy.

Dr. Hiles's Sonata in G minor, one of the composer's admirable organ works, which secured prizes upon

three occasions in the early days of the Royal College of Organists when competitions were the rule, was played at a recent organ recital given by Mr. Keighley at Ashton-under-Lyne. Mr. E. H. Thorne has been giving, at St. Anne's Church, Soho, a series of three Bach recitals. His programmes have included some of the too much neglected Choral Preludes, the stately yet fascinating "Passacaglia," and the Prelude and Fugue in D. The last-named work, together with several of the player's own compositions and other pieces, formed the programme of a recital given recently at Falkirk by Mr. Wolstenholme.

Mr. E. H. Lemare has successfully continued his Saturday recitals, on the fine Walker organ, over which he so ably presides, at St. Margaret's, Westminster. Mr. Lemare's performances have been so attractive as to fill the church to overflowing week by week with interested listeners.

An admirable series of Saturday recitals has been given and is being continued at Holy Trinity Church, Sloane Street, where there is an exceptionally fine instrument by Messrs J. W. Walker and Sons. The performer, Mr. Walter Alcock, who is organist of the church and assistant-organist of Westminster Abbey, is an accomplished executant.

At Romsey Abbey, a glorious old church of cathedral-like dimensions and grandeur, the organist, Mr. W. C. Bliss, gave a recital, on All Saints' Day, with the addition of an orchestra. One feature was Guilmant's remarkably fine Symphony in D minor for orchestra and organ, another being Edward Elgar's "Imperial March." Mr. Ernest H. Smith gave a Mendelssohn Recital at St. Bede's Church, Liverpool, on the 6th ult., the music including the charming Andante and Variations in D, recently published, and the Sonata in A major. A recent programme played at Grimsby by Mr. A. J. Lancashire included Widor's Fourth Organ Symphony and Grison's "Marche Triomphale."

On the 12th ult., in the Exhibition Building, York, Mr. D. Sample gave a recital of real interest to lovers of the art. He wisely elected to educate as well as please, his scheme including a Prelude and Fugue in C (J. S. Bach), Minuet and Trio (Calkin), and Grand Chœur (Salomé). Mr. A. Mangold's programme at St. Mary's Church, Atherton, on the 15th ult., included Andantino (Lemare) and Fugue in D (Bach). A recital was given at the Parish Church, High Wycombe, on the 10th ult., by Mr. G. F. Andrews, the music including Bach's Prelude and Fugue in G minor and Mendelssohn's Sixth Sonata. Mr. Volanti Armitage recently gave recitals at the Alexandra Palace, selecting for performance pieces by Mendelssohn, Wély, Lemare, Hollins, and other composers. Dr. M. J. Monk gave a recital in Truro Cathedral recently, his pieces including Fantasia (C. E. Miller) and Allegro con fuoco (Saint-Saëns). At the opening of a new large organ, built by Messrs. Cousins and Co., Lincoln, for the Wesleyan Chapel, Redcliffe Bridge, Mr. W. Mullineux, one of the recitalists, played, among other good things, Guilmant's Sonata (No. 4) in D minor.

The programmes of Mr. J. M. Preston's recitals at St. George's Church, Newcastle-on-Tyne, during the past month, included, among other interesting works, Prélude Gothique, by the rising Italian composer, Oreste Ravanello; Dr. Swinnerton Heap's Studies in A minor and E major, Dr. Hiles's Sonata in G minor, Guilmant's Sixth Sonata, Scherzo (W. S. Hoyte), and an Allegretto grazioso (H. W. Wareing).

Maxim for a young pupil:—“Count your time: or there may be no accounting for the time.”



LINCOLN CATHEDRAL, LOOKING WEST.

(From a Photograph by Mr. G. Hadley, Lincoln.)

LINCOLN CATHEDRAL: ITS NEW ORGAN.

(By OUR SPECIAL CORRESPONDENT.)

ST. HUGH'S DAY, 1898, has undoubtedly left its mark upon the musical history of Lincoln Cathedral. "St. Hugh," we are told, "was one of the most popular of English Saints, and November the 17th (the Accession Day of Queen Elizabeth) was appointed as the day of his commemoration." Hugh—born at Avalon in 1135, died in London, November 16, 1200—was the famous Bishop of Lincoln, to whose foresight we owe nearly the whole of the present noble fane—and how exquisitely beautiful it is—that so proudly stands on the top of the hill in the city of Lincoln. As the old organ (built in 1826) in the Cathedral was absolutely unworthy of its surroundings, thirteen years ago, during the organistship of the late Mr. J. M. W. Young, the idea of a new instrument was mooted. But it was not until 1896 that the scheme took definite shape, when Mr. Alfred Shuttleworth, Lincoln's most generous benefactor, munificently subscribed the sum of £1,000 towards the fund for a new organ. Other subscriptions received brought up the total to about £4,000 from all classes of the community—rich and poor alike, including many Nonconformists, some of whom contributed very substantial sums, and also the Cathedral choristers. It is, however, an open secret that the proposal of a new organ would probably have fallen through had it not been for the influence and unwearying energy of Canon H. W. Hutton, one of the priest-vicars, and a Prebendary of the Cathedral, who not only initiated the scheme, but became the secretary and treasurer of the organ fund. Moreover, Canon Hutton takes a prominent part in musical matters in Lincoln, being chairman of the Musical Society and one of the honorary secretaries of the Triennial Musical Festival. Here then is a gratifying instance of the beneficent

influence a clergyman may exercise who has a love or the divine art of music. Canon Hutton, "organically" speaking, is a second "St. Hugh"!

THE ORGAN.

What more natural than that the authorities should entrust the building of the new instrument to "Father" Willis, who has now erected no less than seventeen Cathedral organs in England and Scotland. Mr. Willis accordingly drew up a specification of a four-manual instrument of which the following are the outlines:—

Stops.	Pipes.	Stops.	Pipes.
2 32-ft.	60	14 Great	928
11 16-ft.	480	15 Swell	974
28 8 ft.	1,198	10 Choir	588
11 4-ft.	610	8 Solo	452
6 various	580	11 Pedal	294
—	—	—	—
58 speaking stops.	3,228	58 speaking stops.	3,228
18 couplers, &c.	—	18 couplers, &c.	—
—	—	—	—
76 draw stops.	—	76 draw stops.	—
—	—	—	—

The old case, erected in 1826 at a cost of £1,508, is retained, but it has been raised 3 ft. 6 in., and stands, as heretofore, on the screen. The case, however, contains only the great, choir, solo, and a portion of the pedal organ. The swell, the heavier work of the pedal organ, and the *whole of the bellows work* are placed in the triforium! The swell-box is in the first arch of the triforium nearest the organ case on the right of the Cathedral looking West. Some of the pedal pipes—the huge thirty-twos are placed in a horizontal position—are, therefore, at a distance of 100 feet from the pedal board. The result is a perfect triumph of Mr. Willis's wonderful engineering skill. If, now and then, the slightest delay in the speech of the pipes could just be detected in some parts

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of the building, it was due to acoustic peculiarities and not to any mechanical shortcomings. Everything has been done to study the comfort of the organist at the keyboard—a point too often neglected by organ builders. The couplers and accessory stops (17), pistons (30), composition pedals, &c. (12), are on a lavish scale, and furnish the performer with the means for an endless variety of combinations and effects. The action is, of course, tubular pneumatic throughout, and works with wonderful promptitude. The tone of the organ is eminently satisfactory. The reeds are beautifully smooth, the flutes distinctly liquid, the soft stops lovely, and, although the tubas are on a 20-in. wind pressure, they are by no means strident. The manual and pedal couplers and tremulant stop-knobs are stained red to distinguish them from the speaking stops—a very good idea. The organ will be blown by three electric motors (at a cost of £400) as soon as they can be connected with the city mains. The organ, when completed with the pedal reed (£250), will cost altogether £4,075, exclusive of the case, which originally cost £1,508—the grand total for an organ of such grandeur in one of our grandest Cathedrals is, therefore, £6,183. It was very interesting to watch the face of the venerable "Father" Willis as he intently listened to the strains poured forth from an instrument of which he may justly feel proud.

THE DEDICATION SERVICE.

Lincoln is fortunate in having a Cathedral organist of such marked ability and skilled musicianship as Dr. G. J. Bennett, who has now held the post for three years. He is an old student of the Royal Academy of Music, and subsequently studied under Kiel and Rheinberger. Dr. Bennett had arranged a very interesting order of service for the organ "opening" on the 17th ult. It consisted of Festal Evensong, sung by an augmented choir of 168 voices, which included eighty boys. The singers were the Cathedral choirs of Ely, Peterborough, and Southwell, the boys from St. Peter's, Eaton Square (Dr. Huntley, the organist, himself singing in the choir), and of St. John the Evangelist, Wilton Road, London (where Dr. Bennett was formerly organist), some gentlemen of the Lincoln Musical Society, a small contingent of two voices from Windsor, and, of course, the Lincoln Cathedral choir, the four senior boys being clad in their traditional garb of cassocks and white stoles.

The service began with the processional hymn, "Hark! hark! the organ loudly peals," sung to a melodious and stately tune by Dr. Bennett. The special Psalms (cxxii. and cl.) were sung to a chant by Matthews—happily chosen on account of its being the one that is always sung to that Psalm at the admission service of chorister boys at the Cathedral—and a harmonized Gregorian chant. The service was Dr. Bennett's fine setting of the Magnificat and Nunc dimittis in A, originally composed for the dedication festival at St. Paul's Cathedral, 1890, but revised for this occasion. The anthems were both specimens of the German school—Brahms's expressively beautiful setting of "How lovely is Thy dwelling place" and the motet for double chorus, "Blessing, glory, and wisdom and thanks," attributed to J. S. Bach, but, according to Spitta, with doubtful authority. I venture to think that one of these pieces, excellent though they be, should, on such an occasion, have given place to a composition by Purcell, or another of the great composers of the English Cathedral anthem—that glorious heritage so peculiarly our own, which it should be our privilege to cherish.

The rendering of the music at this service calls for the highest praise. However well individual choirs and individuals forming choirs may sing, it does not follow that when several such singers and choirs are amalgamated the result will be quite satisfactory without many opportunities of united rehearsal. But to the credit of Dr. Bennett, be it said, he succeeded in the short time at his disposal in bringing his combined forces well into touch with each other, with the result that there was a manifest *esprit de corps* and most gratifying unity of marked excellence throughout. The boys' voices were particularly fine, and so was the general attack; and there was an admirable *tout ensemble* about the whole service that merits hearty congratulation. Dr. Bennett conducted with

firmness, tact, and discretion; under the circumstances, he might very easily have become unnerved, but he kept himself, as well as his forces, commendably under control. The organ accompaniments were in the safe keeping of so experienced and competent a Cathedral organist as Dr. Haydn Keeton, of Peterborough. Dean Lefroy, of Norwich, preached the sermon. The Cathedral was literally packed with a congregation such as has been rarely gathered within its walls. I must add that the service book was admirably compiled, and contained a very exhaustive description of the new organ from the pen of Dr. Bennett.

SIR WALTER PARRATT'S FIRST RECITAL.

Sir Walter Parratt holds such a distinguished position amongst English organists that no better choice could have been made than for the organist of St. George's Chapel, Windsor, and Master of the Music to the Queen, to give two recitals on this auspicious occasion. The first of these took place immediately after Sir John Stainer's Sevenfold Amen had been most devotionally sung at the afternoon service. Here is the programme of Sir Walter's first and shorter recital :

1. Concerto in G minor	Handel.
(a) Allegro e staccato.
(b) Variations on a Ground Bass.	
(c) Minuet.	
(d) Gavotte.	
2. Prelude and Fugue in C major	J. S. Bach.
3. Lamentation	Guilmant.
4. Imperial March	Elgar.

It is hardly necessary to give a detailed criticism of the scheme and its worthy interpretation. A special feature was Sir Walter's registration of the Bach Prelude, which he played on the soft stops. At the end of the Fugue—how gloriously the stately subject sounded at its last entry in the pedal—splendidly wrought climax was intensified by the use of the tubas, which resounded along the nave with magnificent effect. Guilmant's "Lamentation" afforded a good opportunity for displaying the refined quality of a delicately voiced reed on the swell, and Mr. Elgar's majestic Imperial March concluded a memorable service.

SIR WALTER PARRATT'S EVENING RECITAL.

The organ keyboards at Lincoln are on the North side of the case, therefore the organist has a view extending the whole length of the building, East and West. Long before the hour for the commencement of the recital the nave was occupied by an eagerly expectant audience, whose anticipations were destined to be more than realised. Immediately after the last stroke of eight had died away, Sir Walter plunged into Bach's Toccata and Fugue in D minor as one eager for the fray. But I had better give the programme *in extenso* :

1. Toccata and Fugue in D minor	J. S. Bach.
2. Fantasia in F minor	Mozart.
(a) Introduction.	(b) Fugue.
(c) Andante.	(d) Double Fugue.
3. Sonata in D major (No. 5)	Mendelssohn.
4. Marche Funèbre	Tschaikowsky.
5. (a) Allegro Cantabile }	Widor.
(b) Toccata }	
6. (a) Cantabile }	Lemmens.
(b) Ite Missa est }	

There is no greater student of Bach in this country than Sir Walter Parratt. He has a reverence for the great Leipzig Cantor not possessed by all players upon the "King of instruments," and no fault could be found either with his execution or registration of this great classic of the organ. The Mozart piece was a remarkable exhibition of technical skill. It was quite evident that Sir Walter was not only in splendid form, but that he thoroughly enjoyed playing this masterpiece. Mendelssohn's D major Sonata (No. 5) followed, and then the congregation, without any preliminary announcement, except the playing over of the tune, rose and sang the hymn "The Church's one foundation," to S. S. Wesley's fine tune "Aurelia," during which the collection was taken. As the congregation, without the lead of a choir, warmed up to their work, a fine volume of sound rolled towards the organ loft, and Sir Walter Parratt had little difficulty in keeping the huge congregation up to time. Though so simple, this song of the people was by no means the least interesting feature of an eventful day.

After the hymn, Tschaikowsky's "Marche Funèbre" was played with appropriate feeling, the surroundings being

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in complete accord with the deep impressiveness of the music. Widor's popular "Allegro Cantabile" and "Toccata," from his Fourth Organ Symphony, proved to be most attractive, and characteristically demonstrated that rhythmical precision and neat phrasing which, with an extraordinary command of the pedal board, are such marked features of Sir Walter Parratt's playing. The "Toccata" was taken at a very rapid pace, but every note was clearly played; it was a most brilliant performance. The two pieces by Lemmens concluded a scheme that was no less admirable in its selection than remarkable for the day it was executed in every detail. Thus this red-letter day in the history of the fine old Minster was brought to a fitting conclusion. The collections at the service and evening recital amounted to about £180.

Since the opening ceremony two gentlemen of the city, as showing their appreciation of the new organ, have generously offered to defray the cost of the 32-ft. pedal (£250): thus the organ will not only be complete, but paid for.

In conclusion, the Dean and Chapter, and especially Canon H. W. Hutton, Dr. G. J. Bennett—who gave two excellent recitals on the Sunday following St. Hugh's Day—and Mr. Henry Willis, are all to be congratulated upon the magnificent instrument that now forms a worthy adjunct to the manifold beauties of Lincoln Cathedral.

ROYAL CHORAL SOCIETY.

WITH an excellent performance of "Elijah" at the Albert Hall, on the 10th ult., this popular Society commenced its twenty-eighth season, under the most promising conditions. That Mendelssohn's noble work is as great a favourite as ever with the subscribers was proved both by the large attendance and the interest taken in the happily long familiar solos and choruses. This appreciation was evidently shared by the principals, the chorus, and the orchestra. In no department was there indication of indifference, carelessness, or hesitation, so that the watchful Sir Frederick Bridge's task of securing a worthy interpretation was by no means difficult. The choir, never better qualified to do justice to the Baal passages, the "Thanks be to God," and other well-known numbers falling to its share, responded to the conductor's wishes with absolute accuracy. Expression was observed throughout, and abundant power was evident whenever required. Madame Ella Russell sang the soprano solos with the utmost spirit and feeling, and Miss Giulia Ravagli gave particular effect to Jezebel's denunciations. Mr. Edward Lloyd delivered the tenor airs with unabated charm of voice and style, and Mr. Santley—still unrivalled as the Prophet—sang "Is not His word?" with an impulse that moved the listeners to enthusiasm. In the double quartet Miss Maggie Purvis, Miss Edith Leslie, Mr. William Fell, and Mr. Harry Dearth rendered efficient service.

QUEEN'S HALL SYMPHONY CONCERTS.

THESE most excellent concerts were resumed on October 29, when Mr. Newman's hobby-horse, "Symphonie Pathétique," was once more ridden to the admiration of a crowded house. Moral for all orchestral conductors everywhere: Play the "Pathetic" for the remainder of your days and you will please the dear public evermore. We do not know how the work fared on this occasion, for we purposely absented ourselves *pro tem.* We cannot endure this nerve-shattering music any more, and shall give it a well deserved rest till further notice. A quasi-newly was Mr. Edward German's fine Symphonic Poem "Hamlet," produced at last year's Birmingham Festival. Mr. Henry J. Wood is hardly ever happy with English music, and this was no exception to the rule. His performance was unimpressive and very different from that secured by Dr. Richter at Birmingham. The mysterious opening was mysterious only in that there was a strange absence of clearness in the movement of the parts. The polyphony sounded exceedingly muddy, if we may use such an expression, and there was not even a faint suggestion of atmosphere or tragic import. The *tempi* in the *Allegro* were open to objection, especially that

of the music dealing with *Ophelia*. In one word, a disappointing rendering. When will Mr. Wood remember that he is an Englishman and should take a pride in doing his utmost for his countrymen whenever he gets the very rare chance of performing one of their compositions? He takes enormous pains over novelties of the Russian school; his performance of these could not be surpassed for finish, brilliancy, and insight. When will he do the same for British works? An absolute novelty, splendidly played, was a selection (Nocturne and Festival music) from Carl Goldmark's opera "The Queen of Sheba"—pretentious music, brilliantly scored, which would appeal to us if the subject-matter were more original and impressive. High-class Kapellmeister Musik! Mendelssohn's "Midsummer Night's Dream" Overture opened the programme and received a distinctly uninspired interpretation. The opening chords were hardly sustained beyond the metronomic duration of the bars; the pauses over them were ignored, as if the orchestra had been in a hurry. The famous semiquaver fiddle passage was not once played with absolute exactitude; for all in the world, in fact, as if Mendelssohn were an English composer! Two of Brahms's best known Hungarian Dances, scored, and rather coarsely scored, by A. Parlow, went with all possible dash, and the "Oberon" Overture (in which, by the way, some German conductors now play the opening phrase on the muted horn) completed the orchestral selection. A great, and, we may add, legitimate success was made by Miss Lillian Blauvelt, an American high soprano gifted with a voice of lovely quality, which she uses with absolute ease and certainty of intonation and with the delightfully artless art denoting the born singer. She was equally at home in the florid Mad scene from Ambroise Thomas's "Hamlet," a simple German song by Mendelssohn, and Delibes's arch "Filles de Cadiz."

At the next concert, on the 12th ult., the orchestra was at its best. No finer playing could be desired than that of the Suite from Rimsky-Korsakoff's opera-ballet "Mlada." This is very Russian music, of little account as regards subject-matter or its development, but orchestrated with most extraordinary brilliancy, especially in the final "Cortège," in which the piccolo trumpet part (played on this occasion on a "Bach" trumpet), in combination with a large complement of other brass, produces a remarkable effect. Rimsky-Korsakoff is certainly the master of all orchestral colourists. He is forever devising new effects and fresh instrumental combinations of rare euphony and surpassing charm. Everything is calculated with absolute certainty of the intended effect, and he has this advantage over his greater countryman, Tchaikowsky, that he never repeats a new effect *ad nauseam* in his delight at having created it. But for the rest, what can be said in favour of this music, so barren in melodic interest and artistic workmanship? It leaves us utterly unmoved, and all too soon we grow weary of the gorgeous apparel in which its pretty, harmless little ideas are dressed. There are those, no doubt, who admire such music. Well, "Es muss auch solche Käuze geben," as Faust says to Margaret. Beethoven's Fourth Symphony—and more especially its matchless *Adagio*—was doubly welcome after the Russian composer's effusion. A Beethoven *Adagio*! The term is synonymous with one of the highest achievements of the human mind. When will the Russian masters begin to realize the significance of that achievement and devote their undoubted gifts to the creation of slow movements which, like the Ever Womanly, shall "draw us onward"? Who will give us the first Russian *Adagio* that shall not, like the *Finale* to the "Pathetic," tear our nerves to tatters; but soothe our troubled spirits, console us, strengthen us, and "bring all Heav'n before our eyes"? When the Russians begin to write such movements they will be entitled to wear the mantles of the great classics whose claims to greatness rest chiefly on their divine slow movements. The Symphony was beautifully played and Mr. Wood has every reason to be proud of such an achievement. Nicodé's Symphonic Variations in C minor (Op. 27) have been heard before at a promenade concert. They are of considerable interest, containing, as they do, much impressive, highly artistic, and effective music. Without being great, they are not unworthy of comparison with other orchestral variations by great masters. Dvorák's over-lengthy and in places brutally

noisy Overture "Husitska" (Op. 67) does not appeal to us. Its rampant Slavism deserves respect, no doubt; but it is not beautiful music. Miss Blauvelt sang Handel's "Sweet Bird" and Mozart's "Voi, che sapete," quite delightfully.

MR. NEWMAN'S WAGNER CONCERTS.

We should prefer to call the above Beethoven-Wagner concerts, for we hope that the former master's symphonies, one of which is included in each of the programmes, are as powerful an attraction to the public as the selections from his successor's music-dramas. As it happened, even the combination of these two great names did not succeed in filling Queen's Hall. The cheaper seats were crowded, but there were ghastly rows of empty stalls at the three concerts that had taken place when we went to press with our present issue. There is no need to waste a word on the Wagner selections, except to state that they were played with consummate mastery over their technical and interpretative difficulties, and roused the audiences, as usual, to expressions of the warmest enthusiasm. The Symphonies were, on the 7th ult., the "Eroica," on the 14th, the "Choral," and on the 21st, the No. 7. At the first concert Mr. Philip Brozel sang the "Schmiedelieder," from "Siegfried," with some success, and at the third Miss Blauvelt increased the most favourable impression previously made, by her beautiful singing of "Elsa's Dream" ("Lohengrin") and "Elizabeth's Greeting" ("Tannhäuser"). The latter especially was a splendid performance, full of vocal charm and that womanly enthusiasm which this beautiful air so imperatively demands. A word of warm appreciation is due to Mr. Wood for the dignified and impressive performance of the "Choral" Symphony, the stupendous *Finale* especially. The choir sang with spirit and effect, and the formidable difficulties of its task were surmounted with assurance and success, while the soloists, Misses Fillingham and McDougall, Messrs. Lloyd Chandos and Daniel Price, were more than equal to the exceptional occasion.

Mr. Wood adopted Wagner's suggestion as regards the scoring, by letting the horns play with the wood-wind in the famous second subject of the *Scherzo* and giving to the trumpets the whole of the opening fanfare in the *Finale*, instead of merely the A's and D's. The effect was correspondingly much greater, and, accepting the responsibility of a mere personal opinion, we confess to complete approval of Mr. Wood's course. Nothing seems more ridiculous to us, or more in direct contravention of what must have been Beethoven's intention, than to hear some sixty stringed instruments suddenly drop to a *p* (after they have given forth a truly magnificent body of tone in all loud passages during the rest of the evening) at the very point where Beethoven particularly wishes them to hammer out his figure of accompaniment with all their weight, *ff* in four octaves! If the strings played *all ff's* throughout the evening as *pp's*, the ludicrous anti-climax would not be apparent; but the ordinary performance of the passage "as Beethoven wrote it" seems to us an absurd sacrifice of the Beethoven spirit on the altar of the poor printed letter! When will our purists remember that Beethoven never wrote for sixty-four strings and never dreamt of his wood-wind (one each flute, oboe, clarinet, and bassoon) playing that pretty tune against sixty-four strings, and English strings into the bargain? If he could hear Mr. Wood's orchestra, would he not shout with delight at the superb quality of the strings? but would he not proceed forthwith to re-score that passage, especially if he compared the refined tone of our oboes and clarinets with the coarse, penetrating quality of the instruments for which he wrote? But why not let the trumpets join in the theme too, Mr. Wood? You may as well be hanged for a sheep as for a lamb. Then only will you be able to let the strings play a *real ff*, and then only shall we have Beethoven in his most "unbuttoned" mood! Either reduce the strings or let them play *pp* throughout the concert, or adopt Wagner's suggestions as regards this passage *in toto*. Any compromise appears to us ludicrous and a misrepresentation of the great master. We look forward with pleasure to indignant protests from all sorts and conditions of Beethoven lovers, but they will never cause us to change our rebellious mind.

CRYSTAL PALACE CONCERTS.

An important English novelty was produced under Mr. Manns's direction at the concert of October 29. What would budding English composers do without Mr. Manns, and how can they repay the great debt they owe him? It was Mr. Marshall Hall's turn this time to feel thankful to the veteran German conductor for giving a hearing to an elaborate and ambitious work from his pen. Mr. Hall is the composer of a concert-overture produced (also at the Palace) in 1893. The present work challenges the application of a high standard of criticism, and we do not hesitate to say that this "Idyl" for full (very full) orchestra merits more attention than it seems to have received. It is, as we have said, an elaborate piece, brimful of ideas of varying degrees of importance and beauty. Ultra modern in style and gorgeously scored, it proved rather bewildering on a first hearing; but it gave us the impression of deserving an effort to understand its hidden meaning and appreciate the greater beauties that seem to lie below the surface. It created the desire for a closer acquaintance, and that is generally a good sign. Its reception was by no means enthusiastic, but, notwithstanding, we hope we shall have another opportunity of hearing so clever a work. The Symphony was Dvorák's "From the New World," a great favourite here as elsewhere. It was well played, as was also Richard Strauss's brilliant but fearfully difficult "Till Eulenspiegel," a *jeu d'esprit* for which we feel unbounded admiration. Only a genius could have written it! Mr. J. Hollman played a Fantaisie for violoncello by Massenet, an ably scored and fairly interesting piece, as well as two trifles from his own pen; while Mr. Edward Lloyd enchanted his hearers by his superb singing of the "Preislied" ("Meistersinger") and the serenade "When the orb of day," from "Euryanthe." He also introduced an air from Bach's cantata for Easter, "I know that my Redeemer lives," with accompaniments scored from the figured bass by Mr. C. A. Barry.

At the following concert, on the 5th ult., Raff's "Lenore" Symphony, once a great favourite, was revived. Time was when Raff was thought a marvel at orchestration. Tchaikowsky and his Russian colleagues have altered all that, and Raff's effects sound already old-fashioned and ineffective. Thus are our ears spoilt for mere colour in a few years! Fortunately there are masters whose music is great apart from all "colour." Who ever troubles to comment on Beethoven's scoring? Raff is not a Beethoven, but his music possesses qualities that make it interesting and enjoyable, and this symphony is one of his best. The performance of Mr. S. Coleridge-Taylor's Ballade in A minor, for the first time in London, was an interesting event. The composer conducted, but the orchestra, very different from the Gloucester Festival Band, did not seem to realize the qualities of originality and power in this striking work of the young Anglo-African. They played rather listlessly, and the young composer, who again conducted his piece, was consequently unable to draw the full measure of glowing passion out of the pathetic pleading second subject, nor the whole of the rugged force out of the opening and closing sections. His success was nevertheless almost as emphatic as at Gloucester. Mr. Otto Hegner played Beethoven's Fourth Piano-forte Concerto and some smaller pieces by Chopin and Schubert-Tausig with charm and refinement, but little else can be said in his favour. Miss Isabel McDougall sang Liszt's beautiful setting of Goethe's "Kennst du das Land" and an air by Gluck artistically and impressively, and Smetana's symphonic poem "Vltava" closed the programme.

The last concert of the present short season, on the 12th ult., included Schumann's beautiful and romantic "Nachtlied" (poem by Hebbel, ably translated by Miss G. E. Troutbeck) for chorus and orchestra. It is one of the great master's shortest choral works, but the music is so full of mystic charm and poetic feeling, and the passage "Fathomless, limitless being, giant-like power," is so remarkable for nobility and strength, that the work should become a favourite with choral societies. The orchestration is, moreover, remarkably rich for Schumann. Schubert's great Symphony (which is now variously numbered 7, 9, and 10!) and Wagner's "Meistersinger" Overture were the purely orchestral pieces, and, needless to say, were

splendidly performed. M. Jean Gérardy played in masterly style the solo in Saint-Saëns's Violoncello Concerto in A, as well as in a new set of Symphonic Variations for violoncello and orchestra (Op. 23) by the lately deceased young and promising French composer Boëllmann. They form not only a brilliant means of display for the soloist, but are musically of great interest and frequently of distinct beauty. They possess the inestimable advantage of being founded on a very charming theme, besides being scored with easy mastery. Miss Clara Butt sang.

SATURDAY POPULAR CONCERTS.

The Monday Popular Concerts are no longer with us. According to Mr. Arthur Chappell we have not duly appreciated them, so, treating us like naughty children, he has taken them away until the "Spring comes slowly up"; but he has left us consolation on Saturday afternoons, and began his forty-first series on October 29.

The performances do not call for detailed criticism, for they have chiefly consisted of familiar works, which have been interpreted in a manner equally well-known to those who take an interest in these concerts. Down to the 19th ult., the quartet party has been led by Lady Hallé, except on the 12th ult., when her place was taken by M. Gorski, and the other string players have been Messrs. Haydn Inwards, Gibson, and Paul Ludwig. The quartets which have severally headed the first four programmes were Beethoven's in E flat (Op. 74), Schubert's in A minor (Op. 29), Schumann's in A minor (Op. 41, No. 1), and Haydn's in D (Op. 50, No. 6). The last-named is a singularly interesting example of the old master, "its Allegro being one of the few examples of a piece in 'first movement' form having for its second subject not an independent theme, but one derived from the first," and its slow movement being one of exceptional beauty and remarkably modern in character.

M. Vladimir de Pachmann was engaged as solo pianist at the first two concerts, his most important performances on these occasions being respectively Chopin's Sonata in B flat minor (Op. 35) and Weber's Sonata in A flat (Op. 39). These and a number of smaller pieces were interpreted with his usual exquisite beauty of tone and subtlety of expression, but his reading of Weber's Sonata was marred by alterations of the text and narrow phrasing. Mdlle. Ella Pancera appeared at the third concert and was heard in Schubert's Fantasia in C (Op. 15), and, associated with Mr. Paul Ludwig, in M. Saint-Saëns's Sonata in C minor (Op. 32) for pianoforte and violoncello. She created a favourable impression in both works. On the 19th ult. Miss Katie Goodson was the pianist, but made the mistake of selecting for her principal solo Beethoven's Sonata in C minor (Op. 111), which is beyond her present abilities. Young people should leave something for full-blown virtuosi.

The vocalists in the order of the concerts have been Mrs. Hutchinson, Mr. Kennerley Rumford, Miss Isabel McDougall, and Miss Louise Dale, concerning whose singing it is unnecessary to comment.

Mr. S. Liddle was the accompanist at the opening concert, but after that Mr. Henry Bird occupied this important position with his usual skill.

KARL KLINDWORTH AT FREDERICK DAWSON'S CONCERT.

PROFESSOR KLINDWORTH's fame does not rest on his achievements as a wielder of the baton; he is not one of the band of travelling "star" conductors which Germany is producing in almost embarrassing numbers. Yet after his great success at Mr. Dawson's concert, on the 22nd ult., we fancy that even in his advanced years, but with body and mind more active than those of most men half his age, he may safely rely upon appealing to large and enthusiastic audiences whenever he chooses to act as interpreter of the great masters' genius as revealed in their orchestral works. It needed but the first movement of Beethoven's "Eroica" to demonstrate in the plainest manner that the distinguished professor is no ordinary conductor, that he has lived in

Beethoven's creation, so to speak, has made the life that palpitates therein part and parcel of his life, and has learned to reproduce it on that most perfect of instruments, the Beethoven orchestra.

Professor Klindworth's reading of the whole symphony was conceived in the noblest spirit. Dignity and pathos, breadth of conception and depth of feeling were apparent throughout. Moreover, it was an eminently vocal performance. Every melodic phrase was "sung" by the orchestra, as Wagner insisted it should be "sung." This it was no doubt that made the rendering so pathetically human. Human life, man's aspirations and suffering, but also man's *joie de vivre* amidst the suffering, throbbed in every bar. With a slight broadening of his beat, all but imperceptible, the conductor would emphasize the melodic beauty of a phrase, insist on its emotional significance, and touch us to the quick with those almost too familiar successions of notes which yet, at the touch of genius, flash forth in their full effulgence, Heaven-sent inspirations!

Nothing was more poetic in the opening *Allegro* than the conductor's management of the famous "false entry" of the horn. He held the strings back as in breathless expectancy; movement and life almost ceased for very wonderment; anon the horn entered tentatively, softly, slowly, while all the voices of the orchestra seemed "hushed in solemn silence," and the throbbing of the violins grew slower and fainter. Then a crash—and light and exuberant life had returned. The Funeral March presented many points of interest upon which we cannot stop to dwell. The *Scherzo* was played very fast, but with wonderful clearness and elasticity, and the horns in the Trio were as human as only horns, of all orchestral instruments, can be. But the finest part of the performance was the most brilliant account which Professor Klindworth gave of the *Finale*, that *Finale* which, even now, is undervalued by many who profess a full appreciation of Beethoven's genius. Here was the conductor who had no misgivings as to whether this magnificent movement forms a worthy and appropriate climax to what has gone before. He threw his whole heart and his whole art into a great interpretation of great music. The fire and impetuosity, the roughness and exuberance, the exquisite pathos and grandeur, as they in turn reveal themselves in this movement, were reproduced with wonderful insight and effect. Rarely have we had so exhilarating an experience as this splendid performance.

The remainder of the programme was devoted to works by the three great "moderns," Berlioz, Liszt, and Wagner, whose champion Professor Klindworth has ever been. Berlioz' "Romeo and Juliet" Symphony and Liszt's A major Pianoforte Concerto may not be works over which we can all wax enthusiastic. As to the Concerto, it seems still almost as bewildering and rhapsodical as when we first heard it. But the superb performance given by Mr. Dawson as soloist and the orchestra under Professor Klindworth went a long way towards increasing our respect for the work. Our young countryman has made tremendous strides onward since we last heard him, and by his very brilliant, powerful, as well as poetic performance of this difficult work he placed himself in the front rank of living pianists. He was recalled four times, but wisely declined to play again. Wagner's "Meistersinger" Overture concluded a most enjoyable concert.

ERNST VON DOHNÁNYI'S QUINTET.

ANOTHER coming man amongst composers? We confess that young Von Dohnányi amazed us the while we were listening to a superb performance of his MS. Pianoforte Quintet at the Hampstead Conservatoire, on the 16th ult. This was our first introduction to the gifted Hungarian pianist as a composer. True, we had heard his effective and masterly cadenzas to Beethoven's fourth Pianoforte Concerto at the Richter concert, but they could hardly be looked upon as independent "compositions." Having listened with rapt attention to this youthful quintet (it was written three years ago), it seems as if we must say straightway: Here is another young man in whom the fire of genius burns, one who, while still a youth, writes as one who has

a message to deliver to the world and has learnt how to say it boldly and in a beautiful language. We were both astonished and delighted while the composer-pianist, assisted by Messrs. Peskai, Verbrugghen, Féris, and Lebell, unfolded his four movements to us; for his music flows with an utter absence of effort—a broad stream of melody, and from a seemingly inexhaustible and original fount of that most rare commodity. And his melody is lacking neither in distinction nor charm. His themes breathe now a dignified pathos, now a fervent passion, as in the opening *Allegro* and the *Andante*; anon—e.g., in the *Scherzo*, bright, tuneful, and full of *esprit*—they sparkle and flash like diamonds in a silver setting; again, they storm with daring impetuosity in unusual rhythms, as in the wonderfully brilliant *Finale*, which is written in a curious mixture of 5-4 and 6-4 and, later on, 4-4 time. There was not a dull bar in the work. True, the performance, like the music, was very much alive and full of temperament. Rarely have we heard one equally inspiring. Herr von Dohnányi's style recalls that of Brahms, but very faintly; of absolute reminiscences there seem none, while for effectiveness it has few rivals; at any rate, when performed as on this occasion. The composer played the very difficult pianoforte part (by heart) most brilliantly, and the ensemble was excellent.

THE ELDERHORST QUARTET.

HERR ELDERHORST and his party have conscientiously carried out in the past month their scheme of Wednesday afternoon chamber concerts at the Steinway Hall. From October 26 to the 23rd ult., when the sixth concert took place, the following works have been played: Mozart's Quartet in G minor, Haydn's Quartet in G, Beethoven's Quartet in C (Op. 59, No. 3), Beethoven's Pianoforte Trio in B flat (Op. 97), Schubert's Octet in F (Op. 166), Schumann's Quintet in E flat (Op. 44), Mendelssohn's Pianoforte Trio in C minor (Op. 66), Brahms's Pianoforte Quartet in A (Op. 26), Borodin's Quartet in D (No. 2), and Tschaikowsky's Pianoforte Trio in A minor (Op. 10). From the above it will be seen that a careful and praiseworthy selection of concerted works has been made, and although, in the majority of instances, the interpretations have been deficient in the perfect sympathy with the music and delicate subtlety of expression upon which the charm of chamber music so greatly depends, the performances have always been thoughtful and musically, and have frequently attained excellence. This was specially noticeable in the rendering of Schubert's beautiful Octet, in which the wind parts were played by Messrs. Gomez, Borsdorff, and James, and the strings by Messrs. Elderhorst, Kornfeld, A. Hobday, Whitehouse, and C. Hobday. The pianists who have assisted have been Mr. Isidor Cohn, Madame Haas, Madame Ethel Sharpe, Madame Adelina de Lara, and Herr Otto Heggner, all of whom sustained their respective reputations; and the instrumental music has been pleasantly varied by the singing of Madame Clara Samuell, Madame Marian McKenzie, Mr. Enes Blackmore, and Mr. Walter Ford. Professor Stanford's interesting cycle of songs on Tennyson's "Princess" was included in the programme of the 16th ult., but the lady who sang the soprano part had so different a conception of the pitch to that which was adopted by her three companions that it will be kind to refrain from giving any names. Doubtless they came to a satisfactory agreement immediately after the concert and will do better next time.

The artistic decoration of the platform at these concerts deserves mention. Ferns and red lamp shades may be trifles, but they are distinctly gratifying to those of artistic temperament.

RECITALS.

THE autumn is now as busy a time for the musical critic as the summer season, and many recitals worthy of record have been given in the past month.

Too late for mention in our issue for November, but meriting notice in these columns, was the recital given on October 28, at St. James's Hall, by the Misses Anna and Louie Löwe. The former is a pianist with a sympathetic touch and refined style, and she played with reverence

some well-known works by the great masters. The latter sang a selection of songs which testified to knowledge of the best in vocal art, and both executants may be encouraged to pursue their studies.

Madame Hanka Schjelderup gave a second recital at the Salle Erard, on the 3rd ult., when she made her first appearance in England as a vocalist. She is gifted with a rich-toned mezzo-soprano voice, which, however, seems to have a will of its own. That will is passionate and excitable, and Madame Schjelderup does not seem able at times to control it; but her interpretation of an admirable selection of songs by Schumann, Schubert, Wagner, Grieg, and Richard Strauss was also characterised by keen musical perception of their several requirements, and her singing, if on a somewhat lower artistic level than her playing, excites esteem and never allows the attention to wander. Her pianoforte pieces on this occasion included Beethoven's Sonata in E (Op. 109), which was finely interpreted.

Dr. Pudor played the violoncello and Madame Sanna Pudor van Rhyn sang to a numerous audience, on the 7th ult., at the Queen's (Small) Hall. Dr. Pudor's style lacks vivacity and Madame Pudor's method is deficient in variety, wherefore a sense of monotony was felt; but the programme was artistic, and the inclusion of four of Cornelius's "Christmas Songs" was commendable, only they should not have been announced as "first performance," since the whole series was sung by Miss Isabel McDougall at her concert at the same hall on December 2, 1897, and repeated by her at the "Pops" last January.

Herr Ernst von Dohnányi, who made his *début* in England at the Richter concert at the Queen's Hall, on October 24, gave his first pianoforte recital, at St. James's Hall, on the 10th ult. His advent in London will certainly be one of the memorable features of the present autumn season. Few pianists can suggest the deep things of life, but to Herr Dohnányi has been given the power to do so. The heart-cries of humanity rang out with unmistakable voice in his reading of Beethoven's Sonata in A flat (Op. 110). The tenderness and melancholy which permeate the work were expressed with the keenest sympathy, with every shade of feeling, and human heart-beats seemed to pulsate in the music. His interpretation was less broad than that of Mr. d'Albert, but it was more full of points, possessed greater variety, more subtlety, and more mystery. As an exponent of Chopin he could scarcely be judged on this occasion, for he was only heard in the Ballade in G minor (Op. 23) and the Waltz in C sharp minor, but both these works were finely rendered, wayward fancy and delightful delicacy, alternated with the greatest brilliancy, being the prevailing features. Less satisfaction was experienced in a group of pieces from his own pen. These comprised "Variations and a Fugue upon a Theme," a Scherzo in C sharp minor, an Intermezzo in F minor, and a Capriccio in B minor, all of which were remarkable for cleverness of development and brilliancy; but the thematic material was more reminiscent of the styles of Schubert, Schumann, and Brahms than original, and the attention was chiefly held by the beauty of their interpretation.

Mr. Bertie Withers gave his first violoncello recital on the 11th ult., at St. James's Hall, and proved himself to be a young executant of exceptional promise. His playing in Beethoven's Sonata in A (Op. 69)—in which he was ably assisted by Miss Katie Goodson—and of Locatelli's Sonata in D, as arranged by Piatti, and Sir A. C. Mackenzie's expressive and effective Larghetto and Allegretto (Op. 10), was characterised by a musicianly ability and feeling that imparted great interest and charm to his interpretations.

Mr. Ernest Sharpe, the possessor of a genuine bass voice, provided an afternoon's music of great interest on the 15th ult., at St. James's Hall. Mr. Sharpe is manifestly a widely read musician and his songs embraced many schools and styles. For one of the songs was claimed "first performance in England." This is entitled "Gopak," by Moussorgsky, and it proved a remarkable example of Russian music. Several English songs were also admirably rendered, amongst them being Sir Arthur Sullivan's fine song "I would I were a king," written for Mr. Santley, whose manly style is reflected in the music. A notable

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feature of this recital was the masterly violin playing of Mr. Carl Heinzen, whom we shall hope to hear again at an early date.

Mr. Leonard Sickert, a brother of the painter and formerly a chorister at King's College, Cambridge, succeeded in securing a large audience to hear him sing, on the 15th ult., at the Queen's (Small) Hall. He possesses a good baritone voice which has been well trained, and he rendered an artistic selection of songs with dramatic perception and admirable appreciation of vocal tone colour, being specially successful in his interpretation of Loewe's ballad "Herr Olaf."

Miss Maud Powell, who gave a recital on the 22nd ult., is a violinist of the first rank, and should be frequently heard in London concert-rooms. She produces a beautiful tone from her instrument, and her executive command and power of expression are of the first order. Her programme included Rust's Sonata in D minor, three movements from Bach's Sonata in E, Wieniawski's "Fantaisie de Faust," and several small pieces of artistic interest, all of which were interpreted with musicianly perception of the character of the music and notable brilliancy and delicacy, as occasion required.

Miss Isadora Lara and Mr. Douglas Lott were responsible for a vocal recital at Queen's (Small) Hall on the 2nd ult. By meritorious renderings of songs by Schubert, Korby, and others, Mr. Lott, a baritone, justified his appearance; but his companion, whose soprano voice has more strength than sweetness, was scarcely so successful. The capabilities of Mr. Sigmund Oppenheim, a new-comer, as an interpreter of Chopin, were not clear, though he played Beethoven's Pianoforte Sonata, Op. 81A, with some judgment. Miss Florence Leoni's bright solos on the violin were highly acceptable.

Mdlle. Lina Multerer, the pianist who gave a recital at St. James's Hall on the 18th ult., was so overcome by nervousness that she was unable to cope with the exacting demands of Beethoven's Sonata in A flat (Op. 110). Her performance of some lighter pieces was characterised by grace and fancy. A decided success was achieved by Mdlle. Marie Boedcher, a mezzo-soprano, who appeared here for the first time, and in airs by Beethoven, Bruch, Rubinstein, and Fielitz gave evidence of good training and clear perception of varying styles.

LONDON CHURCH CHOIRS AT ST. PAUL'S.

No more interesting festival is held annually in the metropolitan Cathedral than that of the London Church Choirs Association, inasmuch as it not only practically illustrates the great advance in the rendering of musical services during the past quarter of a century, but serves to stimulate composers to add to the wealth of sacred works of which the nation has reason to be proud. In no respect was the twenty-fifth of these gatherings, which took place on the 17th ult., inferior to any of its predecessors. Sir George Martin conducted a choir totalling close upon 1,300, representing sixty-four churches in London and the suburbs, and several interesting features marked the selection of the music. Among them were a Magnificat and Nunc dimittis in D, specially composed for the occasion by Dr. E. J. Hopkins, whose conspicuous ability, no less than his altogether exceptional experience, commands consideration for every production from his pen. As usual, Dr. Hopkins has without effort succeeded in combining simplicity with the highest degree of effectiveness. The Magnificat is a free and spontaneous outburst of praise, strong and forcible without being strident. Though the tone is joyous throughout, there is sufficient variety of treatment to engross attention. The Nunc dimittis is appropriately smooth and tranquil. Both compositions are admirable examples of the better class of service designed for general use. The anthem was a setting by Myles B. Foster of Psalm cxxvi, "When the Lord turned again," the special Psalms were sung to chants by Sir George Martin, the hymns were to tunes by Lemare, Hoyte, Charles Macpherson, Walter E. Mansell, and Basil Harwood, and, after the sermon (preached by the Bishop of St. Albans), the chorus from "Samson," "Let their celestial concerto," was given. Mr. C. Macpherson and Mr. Kiddie were at the organ.

THE ROYAL COLLEGE OF MUSIC.

The chamber concert on October 26 opened with a capital performance of Dvorák's String Quartet in E flat (Op. 51) by Helen Egerton, a new-comer, who played with uncommon confidence and a good tone; Margaret Wishart, Ernest Tomlinson, and R. Purcell Jones. The other concerted piece was Brahms's great C minor Pianoforte Quartet (Op. 60), in which John Ireland, Kitty Woolley, and the above-mentioned young gentlemen seemed somewhat overweighted. It is but right to say, however, that Mr. Jones played the famous violoncello melody in the *Andante* very expressively. Edgar Bainton introduced with much success two pianoforte compositions of his own, a set of Variations, both ingenious and musically interesting, and a Rhapsody, which, though not without good points, appealed less to us. Mary Lee sang a Handel air ("Dove sei? amato bene!") from "Rodelinda") with a good voice, but her efforts were marred by nervousness; and Nelly Brickley's fresh, clear voice was well displayed in Bach's lovely air "My heart ever faithful," in which, moreover, she displayed some feeling.

At the chamber concert of the 4th ult. the concerted pieces were Mozart's String Quartet in E flat (1783), carefully and sympathetically played by Evelyn Hunter, Madeleine Booth, Edward Behr, and Edward Mason; and Brahms's Trio for pianoforte, violin, and horn, which was successfully interpreted by Maud Gay, a refined, artistic pianist, William Read, and Herbert Thornton, who bids fair to become an excellent performer upon the most human amongst orchestral instruments. Florence Smith created some excitement amongst her fellow-students by her playing of Chopin's Fantasia in F minor (Op. 49). Her friends are no mean judges, for she is a gifted little lass. Great fluency, combined with accuracy and well expressed feeling, marked her clever performance.

At the following concert, on the 11th ult., the orchestra distinguished itself greatly in the sparkling Overture to Rossini's "Barber of Seville." What delightful simplicity, tunefulness, and *esprit* after the overdose of billposter art à la Slave we have had to endure of late! The strings, always excellent at the College, revelled in the gay and sunshiny music. Schumann's beautiful and very German "Oriental Pictures" (Op. 66), reverentially yet effectively scored by Carl Reinecke, proved a good contrast to Rossini's strains, and fell upon the ear most pleasantly. Cicely Gleeson-White sang Beethoven's deeply expressive "Busslied" (Song of Penitence) with genuine feeling and artistic restraint, her pronunciation of the German text, moreover, being highly commendable. The accompaniments had been scored for orchestra by a fellow student, A. R. Cripps, whose work merits ungrudging appreciation. His orchestration is well done; appropriate and effective, yet nowhere obtrusive, it lends additional expressiveness and a sensuous charm to a song that in this new guise will no doubt be more frequently heard than heretofore. Beethoven's C minor Symphony received a spirited, masculine reading, the large number of lady fiddlers notwithstanding. It was an exhilarating performance. But it was not these fine things which drew the enormous, virtually overflowing audience to the South Kensington "matchbox."

The crowd came to hear a novelty with which many-tongued rumour had been busy for weeks past—viz., Mr. S. Coleridge-Taylor's cantata "Hiawatha's Wedding-Feast," now to be produced for the first time. It was but right that the young composer's *Alma Mater* should be the first to present the finest work of the most gifted amongst its pupils to a London audience, and if the performance was not ideally perfect, if the choir was ill-balanced (a few male singers against scores of sopranos and contraltos), the enthusiastic orchestra occasionally a little rough through over-eagerness, and the tenor soloist overweighted in the perfectly beautiful song "Onaway! Awake, beloved!" there was yet manifest in the work of conductor, orchestra, chorus, and soloist such an ardent desire to do the utmost for a work of which all seemed proud, that only hypercriticism could think of grumbling.

As to the work itself, we need say nothing after the lengthy review which appeared in our last issue, and of which we see no occasion to withdraw one single word.

That the orchestral colouring improves the cantata immensely we need hardly say, for Mr. Taylor has proved ere this that he handles the colour-machine yclept the full modern orchestra as to the manner born. We have brilliancy, sonority, daintiness, and sensuous charm side by side, and the strongly marked and much-varied rhythms appear yet more marked and more varied in the full score, in the beat of drum, the crash of brass, and the elastic stepping of the violins. But, as we are never tired of insisting, orchestral colouring alone will never make great music. There must be melody, melody, and again melody! And that Mr. Taylor has in abundance. Though we do not of course, consider the little cantata a great masterpiece, nor hail the twenty-three year old composer as one who has nothing more to learn, we would fain protest against the assumption that the work is a lucky fluke. Mr. Taylor is no novice at composing, and the present work is but the outcome of the legitimate, though very rapid development of his powers. That he adopted an original and peculiar style for a peculiar and original poem, and that he set that poem so successfully is in itself no mean achievement. It does not follow that he cannot write in another style. He has long learned the art of symphonic development, as other and earlier works of his have shown. But that art would not have availed him much in this particular cantata, and so we have what we consider a wonderfully fresh, buoyant, vigorous, and, especially as regards the latter portion, quite beautiful and poetic little work, which appeals to all and yet repays close examination. And now let us leave the gifted young composer happy with his remarkable success. He will do much better yet, for he has the gifts and strength and the modesty for higher things.

THE ROYAL ACADEMY OF MUSIC.

As usual, satisfactory proof of the existence of much well-trained talent was forthcoming at the concert given on the 14th ult., at St. James's Hall, by the students of the Royal Academy of Music. In order of merit and importance, and also of performance, the last piece on the programme demands notice first. This was a Suite in G for strings by Christopher Wilson, ex-student and Mendelssohn Scholar of the Institution. The work comprises six movements, which are distinguished by pleasing melodic invention, well balanced form, and skilful craftsmanship, and it was excellently played by the *ensemble* class, under the able direction of Mr. Emile Sauret. A slow movement and a Rondo, presumably from a work in classic form, by Percy Hilder Miles, were chiefly interesting as efforts of a promising student. They are laid out for pianoforte, two violins, viola, and violoncello, and were neatly rendered by Marguerite Elzy, the composer, and S. V. Shea, Lionel Tertis, and Bertie Withers. Other instrumental performances worthy of record were Maud Horne's neat violin playing in a Ballade by Dvorák and a Moto Perpetuo by Edward German, and Claude F. Pollard's rendering of Schumann's "Etudes Symphoniques." An excellent interpretation was given of Brahms's six Vocal Quartets (Op. 112) by Ethel Wood, Mrs. Julia Franks, Whitworth Mitton, and Robert Bradford. The voices blended delightfully, and the *ensemble* was admirable. Gertrude Drinkwater and Jane Spicer showed dramatic perception in the fiery duet between *Gioconda* and *Laura* from Ponchielli's "La Gioconda." It was sung in English, and those amongst the audience who were unacquainted with the opera must have been somewhat startled by the vehemence of the language. Such exclamations as "Blasphemer!" and "Thou liest" sounded unparliamentary in the room sacred to the memory this autumn of the Monday "Pops." Other young aspirants who appeared were Kathleen Applin, Mary Bowmaker, R. V. Tabb, William R. Maxwell, and H. Willis Stanley—the two last-named being vocalists of decided promise.

THE GUILDFHALL SCHOOL OF MUSIC.

THE distribution of prizes in connection with this school took place as usual at the annual students' concert held in the Guildhall on October 29. Among the pupils

affording practical testimony to excellent tuition were Miss Madeline Payne, who played Moszkowski's "Caprice Espagnol" for the pianoforte with accuracy as well as brilliancy; Miss Alice Read, who very tastefully sang the air from "Nadesha," "My heart is weary"; and Miss Karen Bramsen, whose rendering of Saint-Saëns's "Rondo Capriccio" for violin was exceptionally commendable.

After the concert the Lady Mayoress distributed the prizes. The three highest associates were Mr. R. Reynolds (pianoforte), who was awarded the gold medal; Mr. A. M. Borwell (singing), who took the silver medal; and Miss F. M. Barrett (eloquence), who won the bronze medal. The Knill prize was awarded to Miss Madeline Payne. Other special prizes were:—The Musicians' Company silver medal for "the most distinguished student," Miss Fanny Woolf; the Taylor gold medal, Mr. D. G. Boxhall; the George Alexander prize, Mr. A. G. Liddiard; the Hill prize, Mr. G. H. Wilson; the Dove memorial for "general excellence, assiduity, and industry," Mr. J. S. Gordon; the Cobbett Composition prize, Mr. A. C. Umlauf; the Lord Mayor's prize for soprano vocalists, Miss E. M. Farrow; the Lady Mayoress's, for pianists, Miss Millie Parsons; and the Chairman's prize for organ students, Miss H. L. Cartwright. The Sheriffs' prizes for contraltos and mezzo-sopranos fell to Miss Ethel Chovil and Miss Alice Read.

GRESHAM LECTURES.

SIR FREDERICK BRIDGE concluded his autumn series of music lectures in connection with Gresham College on October 28. The first of the discourses was delivered in the theatre of the College, and the subject chosen was the life and compositions of John Hilton, who first appeared as a composer in "The triumphs of Oriana," in 1601. To this work he contributed a five-part Madrigal, entitled "Faïre Oriana, Beautie's Queen." This and a number of other examples by this "Old Musical Worthy" were sung by the choristers of Westminster Abbey, and proved very interesting specimens of seventeenth century music. One Catch in particular, called "Here lies a Woman," created much amusement.

The second lecture, which was delivered in the great hall of the City of London School, was a continuation of the discourses upon English organ music, and the works considered on this occasion were those of John Stanley, who, in spite of losing his eyesight when two years old, became one of the most brilliant organists of his day and supreme in his use of tone-colour. He was appointed organist at All Hallows', Bread Street, at the age of eleven, and in July, 1729, being then only sixteen years of age, took the Oxford degree of Bachelor of Music, becoming thereby the youngest musical graduate with one exception, Thomas Ravenscourt, who was under sixteen when he took the degree at Cambridge. He possessed a marvellous memory and was sixty years organist of St. Andrew's, Holborn. He also played the violin. When Handel became blind it was proposed that Stanley should take his place, but Handel remarked "That it would be the blind leading the blind," and the appointment was given to John Christopher Smith. Stanley's first published compositions were eight solos for German flute, violin, or harpsichord, the music being so written that it could be played by any one or by all the instruments. These works were not mentioned in Grove's Dictionary. He also wrote cantatas and oratorios, notably "Zimri." In illustration of the lecturer's remarks, two of Stanley's organ voluntaries were played by Dr. A. Bly, and several concertos for strings and harpsichord were rendered by an efficient band, under the direction of Mr. J. E. Borland.

The third discourse was a continuation of previous lectures on the development of oratorio. The work treated of in this instance was Bach's "St. Luke" Passion. Concerning the composition of this the lecturer said there was not much known, and there were some musicians who denied that the work was by Bach at all, amongst such being Mendelssohn. The manuscript, however, was in Bach's handwriting and comprised thirty-three chorales, five arias, and a trio. In the lecturer's opinion the music was by the great Leipzig master. An interesting description was given of the construction of the work, and a number of

Through the day Thy love has spared us.

December 1, 1898.

ANTHEM FOR SOLO AND CHORUS.

THOMAS KELLY.

Composed by CHARLES L. NATLOW, M.A.; Mus. B., Cantab.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Moderato. ♩ = 69.

ORGAN. Sw. Reed. *p* dim.

Ped.

CONTRALTO OR MEZZO-SOPRANO.

Through the day Thy love has spared us; Now we lay us down to rest;

Through the si - lent watch-es guard us; Let no foe our peace mo - lest;

SOPRANO.

Through the day Thy love has spared us; Now we lay us down to rest; Through the si - silent watch-es guard us; Let no foe our peace mo - lest;

Through the day Thy love has spared us; Now we lay us down to rest; Through the si - silent watch-es guard us; Let no foe our peace mo - lest;

Through the day Thy love has spared us; Now we lay us down to rest; Through the si - silent watch-es guard us; Let no foe our peace mo - lest;

Accomp. *ad lib.*

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The Musical Times, No. 670.

(1)

SOLO.

The musical score consists of two systems of music. The top system features a solo vocal part in G clef, B-flat key signature, and common time. The lyrics are: "Je-sus, Thou our Guar-dian be; watches guard us, Let no foe our peace mo - lest; watches guard, Let no foe our peace mo - lest; watches guard us, Let no foe our peace mo - lest; watch - es, Let no foe mo - lest;". An organ part is indicated below the vocal line. The bottom system continues with the vocal part: "Sweet it is, sweet it is, sweet it is to trust in Sweet it is to trust in Thee, sweet .. it .. Sweet it is to trust in Thee, sweet .. Sweet it is to trust in Thee, .. sweet, sweet it sweet ..". The organ part is also present here. The score concludes with an "ad lib." section for the organ.

Thee, to trust . . . in Thee.

dim.

is to trust . . . in Thee.

dim.

to trust in Thee.

dim.

is to trust, to trust in Thee.

dim.

. . . it is to trust in Thee.

Solo.

Pilgrims here on earth, and strangers, Dwelling in the midst of foes;

dim.

poco accel.

a tempo.

Us and ours pre - serve from dan - gers; In Thine arms may we . . . re -

poco accel.

a tempo.

A little faster.

- pose, in Thine arms may we re - pose,

FULL

In Thine arms may we re - pose, . . .

In Thine arms, in . . . Thine arms may we re - pose,

In . . . Thine arms, . . . in Thine arms may we re - pose, . . . And, when

p In Thine arms . . . may . . . we re - pose, And, when

A little faster.

ad lib.

Ped.

Tempo 1mo.

Rest with Thee,

And, when life's sad day is past, and, when life's sad day is past,

And, when life's sad day is past, and, when life is past,

life's sad day is past, and, when life's sad day is past,

life's sad day is past, and, when life is past,

rit. *Tempo 1mo.*

dim.

f

dim.

f

dim.

f

dim.

No. 276.

NOVELLO'S CHRISTMAS CAROLS.

Price 2d.

Sweeter than Songs of Summer

A CHRISTMAS CAROL FOR FOUR VOICES.

Tonic Sol-fa, 1d.

Words by the Rev. W. ST. HILL BOURNE.

Words only, 3s. per 100.

Music by FREDERICK BRIDGE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO. NEW YORK.

Allegretto pastorale.

ORGAN.

SOPRANO.

ALTO.

TENOR.

BASS.

cres.

won - der-ful mid - night mu - sic, In the flower - less Win - ter heard: . . .

Ple-a-sant the notes from far . . . lands, But glad-der than all they bring, . . . The

song of the Win - ter An - gels, It's news of a Ho - ly Spring, . . . The

song of the Win - ter Au - gels, It's news of a Ho - ly Spring . . .

Copyright, 1892, by J. Frederick Bridge.

(1)

The musical score consists of five staves of music for voice and piano. The vocal part is in soprano range, and the piano part includes both treble and bass staves. The music is in common time, with a key signature of one flat. The vocal line features several melodic phrases with sustained notes and grace notes. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns. The lyrics are integrated into the music, appearing below the vocal line in some staves. The score is presented in a clear, legible font, typical of early 20th-century sheet music.

The lyrics are as follows:

tells of a lit - tle tired .. One, Laid on a maid - en's breast, .. Who

calls to the hea - vy la - den, "Come, I will give you rest; ..

See, I am meek and low - ly, Hast - en to learn of Me, .. And

deep, in the midst of la - bour, The peace of your souls shall be, .. And

deep, in the midst of la - bour, The peace of your souls shall be."

The musical score consists of two staves of music in G minor, 2/4 time. The top staff is for the soprano voice and the bottom staff is for the piano. The piano part includes dynamic markings like *p*, *cres.*, and *f*. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

bro - thers, hearken the mu - sic, List - en to what it sings; . . . He is
come to lift your spi - rits, To give them dove - like wings; . . . Aye,

The second section of lyrics is:

wings of the sing - ing An - gels, At the ap-point - ed time, . . . To
lead . . . you, gathered a - round . . . Him, In - to His own fair cline. . . To

The third section of lyrics is:

lead . . . you, gathered a - round Him, In - to His own fair cline. . .

EXTRA SUPPLEMENT.

December 1, 1898.

SWEETER THAN SONGS OF SUMMER.

The musical score consists of five staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is B-flat major (two flats). The time signature varies between common time and 6/8. The vocal part includes lyrics in parentheses below the notes. The piano part includes dynamic markings like *p*, *A*, *senza Ped.*, *Ped.*, *cres.*, *f*, and *f e rall.*

p *A*
senza Ped. *Ped.*

bove the storm and the tem - pest, Out of the win - try days, . .

O - ver the death - dark wa - ters, Guid-ed by un - known ways, . . To the

cres.

ev - er - sum - mer coun - try Of glo - ry, good - will, and peace; . . Where the

King is in . . His beau - ty, And the sing - ing does not cease, . . Where the

f e rall.

King is in His beau - ty, And the sing - ing does not cease. . .

* TENOR SOLO.

rest with Thee in Heaven at last, rest with Thee in Hea - ven at last, rest with

in Heaven at last, in Heaven, rest in

with Thee in Heaven, rest in

in Heaven, with Thee in . . . Hea - ven,

with Thee . . . in Hea - ven,

ad lib.

Thee in Heaven at . . . last, in Heaven at last . . .

Heaven, . . . in . . . Hea - ven. . .

Heaven, . . . in Hea - ven. . .

in . . . Heaven, in . . . Hea - ven. . .

in . . . Heaven, in Heaven at last. . .

pp 4, 8, 16.

* Or Contralto.

excerpts were admirably sung by Miss Gambogi, Miss Holding, Miss Stonex, and Messrs. Oakley, Fell, and Mills.

The fourth lecture was entitled "Mozart as a child in London." The lecturer said he had on a previous occasion spoken of Mozart as a man and a teacher, but now he wished to draw attention to his childhood, and in particular to the discovery of a sketch-book which Mozart kept when in London. Mozart first visited this country in 1763, being brought here by his father as a prodigy. He was accompanied by his sister, with whom he played duets, but his solo performances were the attraction. His father advertised him as "The wonder of nature," and he was first heard at a concert in Spring Gardens. The sketch-book was written in London in 1764. Selections from the thirteen pieces it contained were given, and proved of some interest as the early efforts of genius. Other examples, played by Miss Jessie Grimson and the lecturer, were from the Sonatas for violin and clavécin (Op. 3), composed by Mozart when eight years old, and dedicated to Queen Charlotte.

THE MUSICAL ASSOCIATION.

THE MEMORIZING OF PIANOFORTE MUSIC.

THE twenty-fourth session of the Musical Association was opened at the Royal College of Organists on the 8th ult., when a paper of much originality and practical value was read by Dr. Frederick G. Shinn, who took for his subject "The memorising of pianoforte music for performance."

Dr. Shinn said that every student was interested in the memorizing of music, for it entered in great degree into all stages of his progress, and, considering its wide-reaching importance, it was surprising to find no literature existed on the subject, save incidental mention of it in certain primers. Musical memory might be divided into four forms—aural, muscular, visual, and intellectual. Music being the language of sound, the memory of the ear was the most important. A well trained ear could not only retain, but could reproduce what had been heard, and as the power of any organ depended upon its discriminating capability, it was highly desirable that ear-training should receive more attention than it did at present. Moreover, ear memory was necessary to judge the results produced, even when the other forms of memory were employed. Muscular memory was by some players almost entirely trusted to. When a passage had to be repeated many times to attain its perfect execution, it ultimately could be played accurately without conscious control of the intellect. The employment of this form was most suitable in music of a brilliant character, such as arpeggi, scale passages, and repetitions of certain figures. Visual memory consisted of two main forms: memory of the written or printed notation, and memory of the positions and sequence of notes on the keyboard. This was in reality a very delicate form of muscular memory. The eye often rendered unwilling service, it being forcibly made to remember by repetition, particularly extended passages. The eye was more retentive than any other sense, but its service might be entirely dispensed with. Intellectual memory might be regarded as consisting of memory of the form in which a piece was planned, of its harmonic basis, and of the elaboration of this basis. Theoretical knowledge was, of course, obligatory for the exercise of this form of memory. The kind of memory chiefly used depended upon the idiosyncrasy of the player, and the selection was usually unconscious, but was probably ruled by natural or acquired aptitude for a particular form. Pianists should seek to chiefly employ and rely upon the form for which they possessed special capability, but they would undoubtedly derive help from consideration of the subject.

Dr. Shinn's remarks were illustrated by examples from the great composers, chosen with regard to the particular form of memory which would be best employed in memorising them, these excerpts being admirably played by Miss Fédarb.

At the conclusion of the paper Mr. W. H. Cummings, who occupied the chair, made some interesting remarks, particularly with reference to the methods employed in teaching the blind; and in the subsequent discussion

opinions and experiences were given by Sir Frederick Bridge, Dr. Huntley, Mrs. Curwen, Mr. Stephen Kemp, Mr. H. Davey, and Mr. Macdonald Smith.

ANNUAL DINNER.

Later in the evening the members and their friends dined at the Holborn Restaurant in celebration of the twenty-fifth year of the foundation of the Association.

In proposing the chief toast of the evening, Sir Hubert Parry said that no doubt all present would drink to the health of their noble selves with the greatest complacency; and he only regretted that, in the absence of Sir John Stainer, a more effective stop-gap had not been selected to expatiate in a worthy manner on the objects and advantages of membership of such an Association. He specially wished that its founder could have been present. The speaker well remembered the condition of things in Oxford five-and-twenty years ago, when the idea of such an Association for the discussion of musical topics first arose. There was a readiness to discuss any question which might present itself—to discuss it informally and sometimes without much knowledge—but still to discuss it, when, through the influence of the late Dr. Corfe and the advocacy of Sir John Stainer, the Musical Association came into being in 1874. Sir Hubert Parry thought that all members should study Sir John Stainer's inaugural address given at the opening of the twenty-first session; indeed, it would not be a bad plan to have this read aloud to the members *every* session. Looking through the past records of the Association, it seemed that in early days it was especially fond of scientific subjects; in middle life it was devoted to philosophy; and at present the tendency is to become more practical. But, whatever the subject, it was desirable that discussion of it should be free. The result might sometimes be that the Association would be made to suffer by the wind-bags that are to be found at all such gatherings, but a student of human nature, or a person with any sense of humour, might contrive to enjoy himself very well even under such inflictions. We all knew the enthusiastic person who did not know a dominant seventh from a semibreve rest, and we knew also the diligent grubber who spent his life in collecting facts, and massed a marvellous store of materials, but had not the ability to put them in any sort of order to make proper use of them, or draw true conclusions. There was much research work waiting to be done, which the Association was just the body to undertake; in this way it might be made a great power.

Other speakers were Mr. Clifford Edgar, General Chamier, Mr. W. H. Cummings, and Mr. Prendergast.

MR. CHARLES FRY'S RECITALS.

THE three recitals of Shakespeare's plays given by Mr. Charles Fry at St. George's Hall will be remembered by many as a pleasing feature of this autumn season. Save for the absence of scenery, these recitals are handsomely dressed stage performances, judiciously curtailed to fall within about two hours, and furnished with incidental music of artistic value. Judging by the large attendances, they meet a want. Certainly they are of special value to the young, for a knowledge of the Bard of Avon's masterpieces is obligatory on all who would claim to be cultured, and the requisite acquaintance can be no more easily and pleasantly gained than by invoking the assistance of the eye and ear.

The plays presented were "Hamlet," on October 29, and "Romeo and Juliet" and "Twelfth Night," on the 5th and 12th ult. respectively. Detailed criticism on the acting is not of course called for in these columns. Suffice it to say that Mr. Charles Fry, Miss Olive Kennett, and Mr. Ernest Meads elicited marked approval in their respective impersonations, while others calling for special mention are Miss Olive Morton, Mrs. Thouless, Mr. Arthur Payne, Mr. Adrian Harley, Mr. E. Webster, and Mr. H. Lane Wilson. The latter showed great aptitude for acting as the *Clown* in "Twelfth Night," and sang with admirable effect "O mistress mine," to a traditional air of the sixteenth century; Arne's "Come away, Death," and Professor Villiers Stanford's setting of "When that I was and a tiny

little boy." The incidental music at the first two performances was that written specially for Mr. Fry's recitals by the late Berthold Tours, and it was played by an efficient small orchestra conducted by Mr. Frank Tours and Mr. William A. Gardner.

At the first performance Mr. Fry was presented by his many pupils with a carved oak "Hamlet" chair; a timely and appropriate gift to one who has induced many to take down the family Shakespeare.

MR. COLERIDGE-TAYLOR'S "HIAWATHA'S WEDDING-FEAST" AT SUNDERLAND.

RECKONING the Royal College students' concert as private, which one may fairly do, the credit of introducing to the public Mr. Coleridge-Taylor's new cantata, "Hiawatha's Wedding-Feast," may be assigned to the enterprise of the Sunderland Philharmonic Society. This is one of several societies in the North of England that owe so much to a well-known amateur, Mr. Kilburn. The list of out-of-the-way works that have been given under his conductorship at Sunderland, Middlesbrough, and Bishop Auckland would be hard to surpass, or even approach, by any district in provincial England, excepting only the festival towns; but one of the most interesting novelties they have produced is undoubtedly the cantata given at Sunderland on the 16th ult. It would be interesting were it the work of a thoroughly mature musician, but the interest is enormously enhanced when we know that the composer is at the threshold of his career, and that this is his first published choral work.

For this reason one is inclined to look upon "Hiawatha" almost more for the promise it implies than for its intrinsic merit. To do so, however, is not entirely just, for it may be said that it has the great virtue of being a thoroughly convincing setting of Longfellow's words, admirably sustained and full of real beauty of both colour and melody. It is in the spontaneity and freshness of the melody that, as it seems to us, Mr. Coleridge-Taylor shows such promise. Tunefulness—by which is not of necessity implied the power to produce melodies cut into four-bar lengths—is one of the first essentials of the composer, the more important since it is least easily acquired. It is possible that he may, by practice and experience, become more skilled in developing his materials, but he would be in a far worse case had he no material to develop. Of one important factor in melody—rhythm—Mr. Coleridge-Taylor has ample store. His music pulsates with rhythmical energy, and even the incessant, and, indeed, rather monotonous metre of Longfellow's poem does not seem to affect the variety of the music. In one rather obvious respect he is peculiarly fitted to deal with such a poem as "Hiawatha." Like Tschaikowsky in his most characteristic movements, there is a certain barbaric opulence about his music, an absence of any apparent labour, and a passionate energy that are in perfect keeping with the subject. Dvorák, who has anticipated him in treating of "the forest primeval," has hardly a greater wealth of fresh melodic ideas.

Another of Mr. Coleridge-Taylor's virtues is that, unlike most young composers, he is practical, and his music produces its effect without any disproportionate expenditure of means. Sudden as are the changes in harmony or in rhythm, they are not forced, or introduced simply for effect's sake, and the whole of this little cantata—it takes just thirty-six minutes in performance—has the great charm of perfect spontaneity. It is very evident that the subject has appealed very strongly to the composer's imagination, otherwise it is difficult to understand how he could have infused so much interest into the many lines of Longfellow's poem that most certainly do not yearn for musical expression. The description of the guests' clothing, the detailed menu of the wedding-feast, the catalogue of the wardrobe of Pau-Puk-Keewis, the mystic dancer; all these are somewhat tiresome, though not altogether out of place in a descriptive poem. To a composer who "could set a placard to music" they would, of course, present no difficulty; but in these days, when the musician leans more exclusively upon the poet, they might well prove a stumbling-block. Mr. Coleridge-Taylor, however, has an impetuosity that carries him right through; the

freshness and vitality of his music carry all before them and give colour and interest to even the least emotional lines of the poem.

Where, however, a genuine emotion has been provided for him, he has not been behindhand. The culminating point of the poem is, of course, the love-song, "Onaway! Awake, beloved!" This is set as a tenor solo, and its passionate character is admirably reflected in the music, which is thoroughly vocal, while the orchestra is treated with the same wealth of colour as is found elsewhere, together with a still higher degree of finish in matters of detail. It was sung with much expression at Sunderland by Mr. Lloyd Chandos. In other respects the performance, under the composer's direction, was remarkably good, remembering that there was a "scratch" band, which had to tackle a difficult and elaborate score after a single rehearsal; that there was no rehearsal of band and chorus together; and that all were working under a strange conductor. These are the usual conditions that obtain with our provincial choral societies, and it is indeed wonderful that they achieve so much when so heavily handicapped.

MISS HENNIKER'S CHORAL COMPETITIONS IN SUFFOLK.

THE scheme of the Hon. Miss Henniker's choral competitions in the county of Suffolk appears to have been taken up with much earnestness. At the second competition, which took place at Ipswich on the 3rd ult., the number of competitors (nearly 400) showed an increase upon those attending last year, an earnest that the object aimed at was being attained—viz., "To bind together all who love music, whether as teachers, conductors, singers, or players, for the common purpose of advancing musical art." Associated with Miss Henniker were Miss Whitbread, the Hon. D. Tollemache, Mr. A. W. Barry, Mr. W. W. Sinclair, and many amateur and professional musicians of the county. The judges were Miss Wakefield, Mr. Arthur Somervell, Mr. Lionel Benson, and Mr. Albert Visetti. The competitions were divided into junior and senior, these again being sub-divided into classes—part-song, sight-singing, solo singing, &c. The proceedings of the day were followed by a concert in the evening, when Mendelssohn's "Christus" was given by several of the choirs, accompanied by a small string band, led by Rev. T. S. Shaw, conducted by Mr. Visetti. The soloists were Miss Whitbread, Messrs. Thomas, Dalby, and Douglas Powell. The Ipswich Nonconformist Union, who had taken first prize in the afternoon for its singing of Mendelssohn's chorus "See what love" ("St. Paul"), repeated its performance in the evening. Mr. Mower's party also repeated its first prize essay for unaccompanied quartet singing, Bishop's "Sleep, gentle lady," while the Belstead village choir, who took the first prize for accompanied part-songs, gave its winning piece, Ford's "Since first I saw your face." Other songs were given in capital style by the Hon. Miss Henniker, Mr. Owen Morgan, Miss A. M. Wakefield, Mr. Douglas Powell, Miss Whitbread, Prince Frederic Duleep Singh, and Mr. Thomas. Mr. Paul Ludwig played several violoncello solos in a finished style. Between the parts Lady Evelyn Cobbolt presented the prizes to those successful in the competitions.

REVIEWS.

Novello's Village Chant Book. No. 1, containing 100 Single Chants; No. 2, containing 50 Double Chants. [Novello and Company, Limited.]

VISITORS to country churches will often find in the choir stalls manuscript books of chants, invariably in a dilapidated condition and of a calligraphy that is distinctly bucolic in its attempts at "pricking" music, as old writers pointedly remarked. The issue of the above chant books will obviate the necessity of making manuscript collections. Who would take the trouble of copying them out when 100 single chants can be bought for sixpence, and 50 double chants for the same small coin of the realm? As

to the plan of these books, we cannot do better than quote from the preface : "The chants contained in this collection have been chosen for their attractive melody and simple harmonies. A special feature is the pitch of the reciting-note, which in no case exceeds C natural." This is an excellent idea which, with one exception (No. 23 in the double chants), has been strictly carried out. Moreover, "the requirements and capabilities of Village Choirs have been carefully considered in making the selection, which, it is hoped, will materially aid an important part of Divine Service." When it is stated that, in addition to those old favourites endeared by long use, the two books under notice contain chants by modern composers like Barnby, Bridge, Hopkins, Stainer, and others, there is no need to further enlarge upon the merits of these useful publications. The books are issued in a very convenient size and the printing thereof is everything that can be desired.

Langsyne. Duet for Soprano and Contralto. The words by Alexander Anderson. Set to music by Alicia Adélaïde Needham. [Novello and Company, Limited.]

This life is a fleeting breath. Song. The words by Louise Chandler Moulton. Set to music by Alicia Adélaïde Needham. [Boosey and Co.]

My heart's treasure. Song. The words (translated from the Irish) by Francis A. Fahy. Music by Alicia Adélaïde Needham. [Chappell and Co., Limited.]

MRS. NEEDHAM has with such rapid strides reached an enviable position as one of the most popular and successful song writers of the day, that each new composition from her pen produces an excusable curiosity as to how she would succeed in other and more serious branches of her art. Wherefore we hope she may ere long produce something of greater import than the above-mentioned pieces for instance. We are not in love with the English (or Irish) ballad "as she is wrote" in these days, though the latter are in this respect, no doubt, an improvement on the "dark" days of English music. Our composers—those, we mean, with a soul above the common or garden ballads—are able to hold their own with Continental masters in the production of high-class art songs. Mrs. Needham also has in her album of "Hush Songs" written several simple ditties that have given us genuine satisfaction, even when judged by a high standard. And here we may remark that the simpler this clever composer is, the more she relies on the strength of her vocal melody without overloading the accompaniment with details, the better we are pleased. It is for this reason that we prefer the duet of the publications under notice. It is tuneful and expressive, and there is a ring of warm sentiment about it which well reproduces the homely lyric (in the Scotch dialect) with its reference to—

Langsyne when life was bonnie
An' the skies were blue,
When ilk a thocht took blossom
An' hung its heid wi' dew.

"This life is a fleeting breath" is a sombre and stern setting of a long but impressive poem. It could be made effective by a singer with a dramatic style and a good feeling for climax.

"My heart's treasure," an impassioned Irish love song, will find many admirers. Mr. Fahy's excellent lyric strikes a somewhat tragic note, and Mrs. Needham has caught its spirit and reproduced its passionate yearning with much success.

The Office for the Holy Communion. Set to music in the key of E flat. By John E. West.

[Novello and Company, Limited.]

THIS setting of the Communion Service merits the attention of all choirmasters who have fairly capable choirs. The music allied to the Kyrie Eleison may be said to be indicative of that which follows. It is devotional and impressive in character, and while possessing considerable warmth of expression is also distinguished by reverential dignity. The Credo is set out with some elaborateness, short interludes for the organ being interspersed between the delivery of the sentences. The passage beginning "And was Incarnate" is given to a soprano soloist, who is answered impressively by the full choir at the words "And was made man." A similar

device, but with bass soloist, is adopted for the passages beginning "And was crucified" and "He suffered." A recurrence of the opening intonation precedes the declamation, *fortissimo*, "And the third day," and from thence to the end of the first section of the Creed the music proceeds with considerable vigour. In the second section a notable point is made at the words "Who spake by the Prophets," a fine effect being secured by the transition from the dominant chord on D to the key of six flats. The Sanctus is commenced by the basses with a flowing theme, which is answered by the other voices in the choir, and the number is concluded in a most effective manner. The Benedictus is begun by a soprano vocalist, who gives out a placid melody which is afterwards taken up by the full choir, the soloists continuing to lead them down to the words "Hosanna," which is set in contrapuntal fashion. A bass or baritone soloist begins the Agnus Dei, which contains some phrases of great melodic beauty, and this number forms a fine contrast to the Gloria, which is set with much vigour and terminates with the exposition of a fugue subject and floridly written Amen. The vocal parts are well laid out for the voice, and the organ accompaniment possesses much musical interest and independence.

A Merry Christmas. A collection of Pianoforte Compositions by modern Composers.

[Breitkopf and Härtel.]

CHRISTMAS-TIDE is a gift-giving season, but what to give, even to one's nearest and one's dearest, often causes brain racking, for the acceptableness of a present depends on the pleasure it can afford the recipient. In this respect Messrs. Breitkopf and Härtel's volume of pianoforte solos may be relied upon to please all pianists of average abilities. The collection consists of twenty-five pieces by Armand, Fielitz, Götz, Grimm, Hartmann, Hofmann, Jadassohn, Junkelmann, Keudell, MacDowell, Merkel, Nesvera, Rheinberger, Ribollet, Sartorio, Scherwenka, Schwab, Seiss, Verhey, and Wagner, and they have been chosen with admirable discretion. Several of them are gems of their kind, and in the large majority the maximum of effectiveness is combined with the minimum of difficulty, but all of them possess musical charm.

Ständchen (Serenade); Die Linde (The Linden Tree). Edited and translated by Helen D. Tretbar. Music by Erik Meyer-Helmund.

[Magdeburg: Heinrichshofen's Verlag.]

BOTH these songs are worthy of the attention of vocalists. In the first a lover asks sundry questions of the cottage where his beloved dwells, and not receiving an answer, is content to commit her safety to the silent walls. Serenades, as a rule, have much in common, but Herr Helmund's music possesses some distinction and, as expected from this composer, has many artistic touches.

"The Linden Tree," in the poet's imagination, grows outside a cottage in which a loved one dwells, and has the peculiar property of communicating to her the vows of devotion which her lover has breathed on its leaves. The voice part is melodious and graceful, and the effectiveness of the song is greatly increased by the musical interest of the pianoforte accompaniment, which, however, calls for deft fingers to do it justice.

Novello's Octavo Edition of Trios, Quartets, &c., for Female Voices. Nos. 317 to 320.

[Novello and Company, Limited.]

IT was an excellent idea to include in this series female choruses from cantatas, for some of the most pleasing examples of this kind are found in modern works. No. 317 is the chorus "Hasten, Oh! sisters," from the cantata "King Neptune's Daughter," by Ferris Tozer. It is written in three parts in a flowing and graceful style and is extremely easy to sing. The next number is the soprano solo and chorus "Fairest of lands," from "The Sun Worshippers," by A. Goring Thomas. This makes more demand on executive abilities than the preceding number, and the soprano soloist is in one instance called upon to touch the high B natural. The chorus parts also require singing with vivacity and brightness; but any trouble expended will receive its reward. No. 319, entitled "Eidola," is a

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setting for three voices, by F. Cunningham Woods, of words from an Elizabethan Song Book, in which the singers speculate upon whether shadows can give pleasure, and apparently find that they can; certainly Mr. Woods's music will. Mr. Woods also supplies No. 320, and in this instance has gone to Richard Brome, a worthy of the seventeenth century, for words to inspire his pen. The number is entitled "The Merry Beggars." It is not revealed why these particular beggars should be merry, but they certainly are so in the composer's estimation, and his music trips along with pleasing vivacity.

Without Thee. Song. French words by Victor Hugo. English adaptation by Raymond St. Leonards. Music by Guy d'Hardelot.

O! Like a Queen. Words by William Watson. Music by Frances Allitson.

Just for once. Words by Ernest Pertwee. Music by Sybil Palliser. [E. Ascherberg and Co.]

VOCALISTS in search of new songs may be recommended the above-mentioned. "Without Thee" is published in three keys, and its sentiments may be expressed with equal appropriateness by either sex. In the English version it is not quite clear whether the loved one is close by, far away, alive or dead; but those singers who are troubled about this can take refuge in Victor Hugo's own lines. The voice part is grateful to sing, and the persistency of a musical figure adds to the interest of the pianoforte accompaniment.

The setting of "O! Like a Queen" is in Miss Allitson's best manner, and baritones will find in it an effective song of vigorous and manly sentiment.

"Just for once" is a piquant little ditty which might be made to serve a useful purpose by ladies who wish to encourage nervous and diffident swains. Mr. Pertwee has mixed up his singular and plural pronouns somewhat recklessly in his search for rhymes; but otherwise his lines are commendable, and their coquettish spirit has been deftly caught by Miss Palliser and expressed in dainty music.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

THE musical season here is now in full swing. During the past month we have had experience of various forms of musical art. The late Sir Charles Hallé's famous band, under the direction of Mr. Frederic H. Cowen, gave a concert in the Ulster Hall, under the auspices of the Philharmonic Society. The attendance was not commensurate with the rich musical treat presented; but what the audience lacked in numbers was more than made up for in their enthusiasm, every piece in the programme being received with a storm of applause.

An interesting concert was given in the Ulster Hall on the 11th ult., by Mr. and Madame Louis Mantell, who took farewell of their numerous friends here, previous to departure for London, where they intend to reside permanently. Some sixteen artists showed their appreciation and sympathy by lending their services, the result being a highly successful concert.

The latest venture took place on the 19th ult.—namely, a new series of People's Concerts, at the first of which Gounod's "Redemption" was performed by the band and chorus of the Philharmonic Society, with solos taken by local amateurs, and at the popular prices of one shilling and sixpence. It is intended to do other works later on. The experiment is an interesting one, and should succeed, as heretofore the performances of such works have been at prices entirely prohibitive to the masses. It remains to be seen whether the taste for ballad concerts may not give place to oratorio and the grand works of the great masters.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE marked appreciation and enthusiastic welcome bestowed last season on Mr. Halford's orchestral concerts have induced him to give another series of ten concerts, the first of which took place in our Town Hall on October 25, the second on the 8th ult. This year's scheme includes Beethoven's nine Symphonies, to be given in chronological order. At the first concert Mr. Halford gave Brahms's

Symphony (No. 1) in C minor, remarkably well played by the orchestra. The place of honour, however, was assigned to Sir Hubert Parry's Symphonic Variations in E minor, given under the composer's conductorship, who was accorded a very hearty welcome. The performance was a very fine one, and full justice was done to Sir Hubert Parry's masterly score. Mons. Emile Sauret was the only soloist, and gave his own Concerto in D minor (Op. 26) in a manner that revealed his wonderful mastery of the violin to perfection. At the second concert Beethoven's first Symphony and Borodine's second Symphony were the principal orchestral pieces. Mr. Louis Fröhlich sang Wotan's "Abschied," from Wagner's "Die Walküre," and Schubert's "Du bist die Ruh."

The first of Dr. Rowland Winn's series of orchestral concerts was given in the Town Hall on the 3rd ult., with decidedly artistic results. The programme included Mozart's Symphony in G minor, Wagner's Overture "The Flying Dutchman," Tchaikowsky's Overture "Romeo and Juliet," and Saint-Saëns's Symphonic Poem "Le Rouet d'Omphale." Miss Esther Palliser was the vocalist and sang Max Bruch's "Ave Maria, stainless Queen," from the choral work "Das Feuerkreuz," also the Jewel Song from Gounod's "Faust."

Through the absence of Dr. C. Swinnerton Heap, on account of a sudden breakdown in health, the first orchestral concert of the Birmingham Festival Choral Society was conducted by Professor Villiers Stanford, the event taking place in our Town Hall, on the 10th ult. The choir gave Brahms's "Triumphlied," which has not been heard here since it was given for the first and only time at our musical festival of 1882. A very fine rendering of Tchaikowsky's "Pathetic" Symphony was secured by Dr. Stanford. Mons. Hollmann achieved an extraordinary success with Saint-Saëns's Violoncello Concerto in A minor (Op. 33). For his second solo he gave Max Bruch's "Kol Nidrei," based on a Hebrew melody still in use in the Synagogue on Day of Atonement.

The Midland Musical Society gave a performance of Mendelssohn's "St. Paul" in the Town Hall, on October 29, under Mr. Stevenson's conductorship, the principals being Miss Maggie Jaques, Miss Minnie Hackett, Mr. Shakespeare Robinson (late tenor of York Minster), Mr. Edward Field, Mr. Philip H. Clark, and Mr. William Bennett. Mr. C. W. Perkins occupied his accustomed place at the organ. The performance showed a marked improvement on former efforts. The chorus sang well throughout, their attack being firm and the tone quality rich.

The Birmingham Choral Union gave, in celebration of the centenary of its first production, Haydn's "Creation," in the Town Hall, on the 5th ult., under Mr. Thomas Facer's conductorship. The principals were Miss Annie Norledge, Mr. Hamlyn Crimp, Mr. William Evans, and Mr. C. W. Perkins (organ). It was a capital performance throughout, the chorus being in splendid form.

Messrs. Fred. Ward, violinist, and Percy Stranders, pianist, have organised a series of three chamber concerts, the first of which was given in the Masonic Hall, on the 2nd ult. The performers were, in addition to the concert-givers, Mr. W. H. Ward (viola) and Mr. F. A. Ward (violoncello). Miss Annie Smart was the vocalist and Mr. F. W. Beard the accompanist. The principal features of the programme were Rubinstein's Sonata in A minor for violin and pianoforte and Rheinberger's Quartet in E flat for pianoforte and strings (Op. 38).

The famous Besses o' the Barn brass band gave two concerts on the 12th ult., completely filling our Town Hall both in the afternoon and evening. The most astonishing feature of the performance was a selection from Wagner's "Walküre," arranged by Mr. Alex. Owen, the conductor of the band.

The West Bromwich Choral Society opened its current series of concerts with a fine all-round performance of Sterndale Bennett's cantata "The May Queen," given in the West Bromwich Town Hall, on the 16th ult., under Mr. William Hartland's conductorship. The second part of the programme was of a miscellaneous character. The artistic personnel consisted of Miss Helen Jaxon, Miss Edna Thornton, Mr. Gwilym Richards, and Mr. Daniel Price, vocalists; Mr. William Henley, solo violinist, and Mr. C. W. Perkins, organist.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE musical festival committee have not yet decided whether or not to hold a festival next year, although Colston Hall is to be built forthwith. In the meantime, all the chief musical events are being held in the Victoria Rooms. On October 29 the Royal Welsh Ladies' Choir sang part-songs and members of the company contributed songs. Miss Maud Gay, a native of Bristol, gave a pianoforte recital on the 2nd ult. Madame Albani and her company gave a concert on the 10th ult. Fräulein Inga Schumann and Fräulein Hildegard Schumann were associated in a violin and pianoforte recital on the 16th ult. Miss Amy Lavington, a talented and cultured local harpist, her pupils, with Mr. John Thomas, the Queen's harpist, delighted a large assemblage by their performances upon the harp, and Miss Chamerlain and Mr. Arthur Wills by their singing on the 17th ult. The Brodsky Quartet again visited Bristol on the 19th ult., at the instance of Madame Darmaro, who joined them in the interpretation of well chosen chamber compositions.

The Bristol Church Choral Union celebrated its annual festival on October 25, in the Cathedral, when 470 singers took part. They admirably rendered the service, under the direction of Mr. John Barrett, the anthems being Stainer's "I saw the Lord" and Macfarren's "The Lord is my Shepherd."

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

A BRILLIANT opening of the Dublin concert season was made with two concerts by the Hallé Orchestra, under the direction of Mr. F. H. Cowen, on the 15th and 16th ult., in the large hall of the Rotunda. The programmes included familiar works by Mozart, Mendelssohn, Wagner, Schumann, Beethoven, Schubert, and other composers, all admirably rendered under Mr. Cowen's baton. The Overtures to "Die Meistersinger" and "Tannhäuser," especially the last-mentioned, compelled the admiration and enthusiasm of the audience. Herr Carl Fuchs' violoncello solos were also greatly admired.

The Royal Dublin Society's chamber music recitals were continued on the 14th ult., in the new Lecture Theatre of the Society, in Kildare Place. The executants for the season are Signor Papini (first violin), Mr. P. Delaney (second violin), Mr. Grisard (viola), Herr Bast (violoncello), and Signor Esposito (pianoforte). The programme consisted of Mendelssohn's String Quartet in E flat (Op. 12), Brahms's Sonata for pianoforte and violoncello in E minor, and Schubert's Trio in B flat for pianoforte and strings. On the 21st ult. a pianoforte recital was given by Signor Esposito.

The Leinster Choral Society gave a series of three concerts at the Molesworth Hall, on the 16th, 17th, and 18th ult., under the direction of Mr. J. W. Cleary.

The Dublin Musical Society's first concert for the season (Mendelssohn's "St. Paul") was announced to take place at the Royal University Buildings, on the 24th ult., too late for detailed notice.

English opera occupied the new Theatre Royal, Hawkins Street, from the 14th to the 20th ult. Madame Fanny Moody and Mr. Charles Manners have with them a number of well known artists and a capable band and chorus, under the direction of Mr. E. Goosens, Jun.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE season of the popular Saturday evening organ recitals commenced in St. Andrew's Hall on the 5th ult. Dr. Bunnett played Wolstenholme's Sonata in the style of Handel and a Fantasia in C from his own pen, written expressly for the occasion. Light and pleasing in character, it was warmly applauded by the large audience. Miss Stannard, a rising local soprano, and Mr. A. H. Gee, the Australian baritone, but once a resident in Norwich, were responsible for the vocal part of the programme.

A public meeting was held in Ipswich on the 16th ult., under the presidency of the mayor, for the purpose of

considering the present position of choral music in the town, and, if possible, to form a thoroughly representative society to embrace both vocal and instrumental departments. After listening to Mr. Bunnell H. Burton, Mr. Lindley Nunn, Mr. J. Hayward, Miss Broome, and others, the meeting decided "that it is desirable to concentrate the forces which have hitherto been divided, by the formation of one central body to be called the Ipswich Choral Society." A small committee was appointed to carry this resolution into effect. There was a unanimity in the meeting which augurs well for the future.

Norwich was favoured with a very unusual entertainment on the 11th ult., for a concert organised with the idea of reducing a debt existing upon the Roman Catholic schools in Willow Lane, the programme consisted mainly of classical chamber music. Schumann's Pianoforte Quintet (Op. 44), Mendelssohn's String Quartet in E flat (Op. 12), and Beethoven's Pianoforte Trio in E minor (Op. 1, No. 3) were the chief features. The executants were Mr. J. T. Gowen (pianoforte), Mr. W. Johnson (first violin), Rev. H. Long (second violin), Mr. E. Weeks (viola), and Rev. Dudley Elwes (violoncello). Mr. Elwes also distinguished himself in Popper's "Widmung," which was played with tender expression and earnestness of purpose; while Mr. Weeks was equally successful in a solo for the viola, an instrument but rarely heard in a solo capacity. Songs were contributed by Miss Louise Burns.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE annual shower of virtuosic meteors, which the prospectuses prophesy is to be an unusually brilliant one this season, was heralded, in October, by the appearance of M. Pachmann in a Chopin programme. The great pianist was followed later in the same month by Madame Marchesi, who made a very deep impression on an audience which should have been larger. Madame Marchesi was assisted by Herr Kruse. On the 3rd ult. Miss Pancera gave the only pianoforte recital announced as yet this season by Messrs. Methven and Simpson. The most enjoyable number in a well-varied programme was Brassin's transcription of the "Feuerzauber" music. On the 5th ult. Mr. and Mrs. Henschel gave one of their delightful vocal recitals, in which both artists appeared at their best. Mr. Henschel's interpretation of some Schubert songs was very keenly enjoyed. At the first of the University concerts the Dolmetsch party discussed French music from the Court of Louis XIV. and XV. on harpsichord, lute, viola d'amore, and viol da gamba, before a delighted audience, in the class-room. The excerpts from Couperin, Rameau, and less known composers were most interesting and instructive. Miss May Gibb contributed the vocal numbers.

Our local sky has also been lit by the less assuming appearances of fixed stars, whose concerts have, to the Edinburgh public, an importance and an interest all their own. Worthy of especial note was the first public appearance here of Mr. Alfred Hollins as a pianist. The gifted musician, whose unutterable misfortune predisposes the musical world to that interest which his talent so worthily satisfies and which his personality amply repays, gave a recital in the Music Hall, on the 14th ult., before a large and most sympathetic audience. Liszt's Polonaise in E, most beautifully played, was perhaps his happiest effort.

Recitals were also given during the month by Dr. and Madame Pudor, Mr. A. B. Bach (who is shortly leaving for Vienna), and Mr. Della Torre.

The Edinburgh Bach Society opened its eleventh session on October 23 by a programme of concertos for two (in C major), three (in C major and D minor), and four pianofortes. The performers were Miss Lichtenstein, Messrs. T. H. Collinson, Dace, Dunn, Francis Gibson, John Hartley, A. Scott Jupp, and W. Townsend. A small orchestra, led by Madame Agnes Hamilton and Mr. Colin McKenzie, supplied the accompaniments, and Mr. Franklin Peterson, founder and president of the Society, conducted. Songs were contributed by Mr. A. B. Bach and Miss Gordon Pillans.

Among the evidences of artistic effort which the announcements of the more important vocal societies afford,

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two have evoked an amount of criticism not altogether complimentary. The Choral Union is doubtless hampered by many circumstances easily understood, but it is disappointing to be promised another performance of Berlioz's "Faust" when the premier Society collaborates with the Scottish Orchestra in Messrs. Paterson's scheme. Mr. Kirkpatrick's Choir has not the same excuse, and there is a widespread feeling of disappointment and disapproval that this splendid body of singers, which its friends say is second to none in the kingdom, should hark back on the third part of Schumann's "Faust" and "The Walpurgis Night" for its appearance in the same scheme. Other works are clamouring to be heard and Edinburgh is clamouring to hear them. If the important novelties of the past few years do not attract the members, do they never dream of a first performance in Edinburgh of Bach's B minor Mass or Beethoven's "Missa Solemnis"? The Choral Symphony is not a household word, nor are we intimate with Mozart's Requiem. Are none of Bach's splendid cantatas worthy of notice and are we not to hear the Choral Fantasia again? And what of the works by native composers? If the committee is committed to this dreary round it should give way to another committee with more energy, enterprise, and a realisation of the great responsibilities such a choir must have.

MUSIC IN GLASGOW. (FROM OUR OWN CORRESPONDENT.)

The local musical season has of late been uneventful, if we except the highly successful concert, given on the 15th ult., under the auspices of the Glasgow Society of Musicians. The occasion had been anticipated with singular interest, inasmuch as the concert was in aid of the Society's Benevolent Fund, and St. Andrew's Hall presented an appearance seldom witnessed nowadays when a high-class programme is submitted. The star of the evening, Miss Marie Brema, surpassed herself in her contributions, and a feature of the concert was her touching exposition of "Ein Froehlich's Gesang," a fine example of German seventeenth century song. Dr. A. L. Peace had a hearty reception from his numerous Glasgow friends, and his performance of a Fantaisie and Fugue by E. Bernard showed once more the consummate art of the Liverpool organist. Mr. Maurice Sons gave a finished performance of Bach's Chaconne, Mr. Philip E. Halstead contributed with rare effect a couple of pianoforte solos; chamber music had also an acceptable place in the programme, and Mr. W. T. Hoek discharged, with his wonted taste, the duties of accompanist. The arduous labours of Mr. H. A. L. Seligmann, the honorary secretary to the concert committee, ought also to be acknowledged.

Herr Willy Benda's Greenock orchestra invaded Glasgow on the 8th ult. It was quite a new experience to welcome a band of over sixty performers (mostly amateurs) from Sugaropolis. The experiment was, however, interesting, as the band includes some highly promising instrumentalists; Mr. Benda has, moreover, been able to inspire his players with his own characteristic spirit and enthusiasm. Miss Jenny Taggart sang her three songs in her usual artistic style. Mr. and Mrs. Henschel's programme at the Queen's Rooms, on the 7th ult., was again drawn up on lines worthy of the cultured tastes of those accomplished artists. Mr. Allan MacBeth's students, at the second concert of the session, easily won distinction in a programme which did the management of the Athenaeum School of Music infinite credit.

The Cambuslang Choral Society has had a most encouraging start. Mr. Herbert Walton, the organist of Glasgow Cathedral, is the conductor, and the "Creation" has been selected as the subject of study. Haydn's melodious work has also been taken up by the Airdrie Choral Union. The Maryhill Musical Association is rehearsing "The Rose Maiden," the Stirling Choral Society has "Israel in Egypt" in hand, and the Coatbridge Choral Union has decided to give Haydn's "The Seasons" in March next. Down Ayr way the leading local society has favoured Mendelssohn's "Loreley," Zingarelli's "Laudate," and Handel's "Dettingen" Te Deum. At Dunfermline, Mr. McNabb's

choir finds renewed pleasure in studying "Elijah." The Paisley Choral Union, in conjunction with the Glasgow Choral and Orchestral Union, announces four concerts. The choral works include Rossini's "Stabat Mater," Mendelssohn's "Hymn of Praise," and Handel's "Samson."

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE second concert of the Philharmonic Society took place on October 25, the chief feature of the programme being the contrast afforded by a Haydn Symphony ("La Reine") and Tschaikowsky's Fantaisie Overture, "Hamlet." On the 8th ult. Verdi's "Stabat Mater" and Te Deum, together with Beethoven's music to the "Ruins of Athens," proved somewhat of a trying ordeal for the resident forces, which are now being carefully held in hand for Handel's "Israel," to be given as the Christmas oratorio on the 20th inst. The fourth concert, with miscellaneous programme, was fixed for the 22nd ult. Mr. F. H. Cowen happily retains his position as conductor. The Musical Society gave Mendelssohn's "Elijah" on the 15th ult., the result amply justifying the appointment of Mr. F. H. Crossley to the conductorship. This chorus has, in fact, rarely been heard to better advantage. The new choral sections of the Sunday Society came into evidence in the same oratorio on October 30, and proved to be a highly capable body of choristers. Though not a very large chorus—numbering only about 130 members—the policy of putting everyone concerned to serious individual trial, and granting an honorarium to the leading voices, resulted in the enlistment of a choir of exceptional power and intelligence. Mr. Argent conducted, as usual. The above are among the leading choral events of the past few weeks in the city, but of exceptional interest also has been the appearance of the unique "Goossens" Choir, on October 27, when Gevaert's "Exiles of Erin" was given for the first time in England with marked success. At Southport, Mr. Hudson produced Cowen's "Ruth," on the 11th ult., and, a week or so later, in the same place, Mr. Clarke gave Mendelssohn's "Elijah." On the 9th ult. Mr. Crossley directed the first and second parts of Haydn's "Creation" at Warrington. Dr. Reynolds has accepted the conductorship of the Runcorn Society, and has had in rehearsal Sullivan's "On Shore and Sea." At St. Helen's, on the 21st ult., the local choral society gave Dr. Bridge's "Flag of England" and the Finale from Mendelssohn's "Loreley," under Mr. Elliott.

The orchestral side of art has been represented by one of Mr. Rodewald's delightful "Smoking" evenings at the City Hall, on the 12th ult., when Beethoven's No. 8 Symphony in A and Grieg's second "Peer Gynt" Suite were admirably performed by the Liverpool Orchestral Society. The Societa Armonica has again justified its rehabilitation under Mr. Akeroyd, by giving Beethoven's Symphony, No. 4, in B flat, and a number of other compositions, including a couple of Mr. Coleridge-Taylor's delightful Characteristic Waltzes. The students and professoriate of the College of Music have been well to the front, the whole of Beethoven's Sonatas for violin and pianoforte having been given with excellent effect at a series of recitals by Messrs. Courvoisier and Welsing. Two performances of a larger order have also taken place, in one of which Haydn's B flat Symphony, No. 12, formed the chief task of the orchestra, and at the other the same forces, combined with the choral class, gave the first part of Haydn's "Creation," together with excerpts from Mozart's "Requiem" and the "Pignus futuræ" fugue from Mozart's Litania in B flat.

In regard to chamber music, there has to be chronicled the success of Mr. Theodore Lawson's second concert with Mr. Brodsky's Manchester quartet, and of special local interest was the appearance of Messrs. Ross and Moore at the Concert Room, St. George's Hall, on the 2nd ult., the first-named of the two "ensemble pianists" being a member of a well-known family of musicians resident in this city. Mr. G. Liebling gave a recital at the Philharmonic Hall, on the 12th ult., with an audience of no larger proportions than that which

welcomed Rubinstein to the same place a quarter of a century or so ago, and he deserves the success which later on waited upon his great prototype.

Mr. Josef Downes has produced a unique drama at St. George's Hall, in which he takes advantage of his coloured origin to appear as the leading character in "Mutines the Traitor," and has given his hearers some fine music from the pen of Mr. E. Watson, a local writer of very considerable ability. An excellent orchestra and chorus were directed by the composer at a series of performances given from the 14th to the 18th ult.

The Meister String Quartet, which has recently been formed in Liverpool, made its first appearance at a concert at Walton, on Thursday, the 17th ult., when it met with a most hearty reception. Several numbers selected from the works of Mozart, Schumann, Schubert, Barnby, &c., and a humorous piece, entitled "The funeral march of an Elephant," were rendered in a manner which secured for the executants most prolonged rounds of applause.

Mr. Alexander Phipps has been appointed conductor of the Liverpool Post Office Choral Society.

MUSIC IN MANCHESTER. (FROM OUR OWN CORRESPONDENT.)

DURING November the Halle concerts have been very interesting. Mr. Cowen sparing no trouble in making his closing season testify to his skill as a conductor, and the band responding nobly to his demands upon it. At the third concert Schumann's Symphony in C, Hubert Parry's set of twenty-seven Orchestral Variations, and Tschaikowsky's Concerto in B flat minor, with Herr Liebling at the pianoforte, went admirably. At the fourth, on the 10th ult., we had the finest performance yet given here of the "Faust" of Berlioz, so full of life and vigour in the first and second acts and so ridiculously feeble in the third. Miss Jaxon was, perhaps, occasionally slightly lacking in force, but absolutely efficient in her more graceful and expressive utterances; while Mr. Lloyd Chandos sang with great acceptance and Mr. Andrew Black was, as usual, delightful.

The programme for the 17th ult. was unusually interesting and attracted a crowded audience. Herr Moszkowski played his Concerto (Op. 59) splendidly, and the work itself is extremely brilliant, affording ample opportunities for the display of the author's facile execution and exquisitely modulated touch. We should be glad to welcome the composer as the conductor of one of his symphonies. Miss Lilian Blauvelt showed some dramatic aptness and a high voice in admirable training, except, perhaps, that purity of tone has been somewhat subordinated to executive agility.

Among the less regular engagements the chamber concerts of Mr. Max Mayer always excite great attention, and the first of this season was specially interesting. For the second time Mr. Mayer afforded us an opportunity to listen to the refined and classical violin playing of Madame Soldat, who, with Mr. Fuchs and the concert-giver, interpreted Brahms's C minor Trio (Op. 101) and other important works.

The visit of Madame Marchesi, on the 18th ult., was welcomed by a larger audience than, probably, ever greeted a first appearance here of even such a consummate artist as she is. Her charm consists not in mere supremacy of voice, although in slow pathetic songs she sometimes produces some very rich and resonant low notes; but in the perfection of her vocalisation, and yet more in the diversities of style, and even of tone, wherewith she interprets music of the most varied character; being, apparently, equally at home in all schools—in the rendering of Handel's "Ombramai fu," of Liszt's "Die Lorelei," of Taubert's "Sum, Sum," and of Schubert's "Erl-König." Her acquaintance with English song should, however, have led her into richer fields than those from which she picked the too feeble, and certainly not representative specimens which she selected. The violinist, Herr Johann Kruse, played with great acceptance, with rich tone, and with admirable skill; and the qualifications of Mr. H. Bird (whose name should have been mentioned in the programme) as a perfect accompanist are well and widely known.

For the Saturday evening we had not only the organ recital, at the Town Hall, of Mr. Pyne, but the able performance of "Elijah" by the Philharmonic Choir, under Mr. G. W. Lane, with Madame Ella Russell, Madame Ravagli, Mr. Lloyd Chandos, and Mr. Santley; the Free Trade Hall being densely crowded.

MUSIC IN NORTHUMBERLAND AND DURHAM. (FROM OUR OWN CORRESPONDENT.)

THE most important musical event which has taken place in these counties during the past month was the first public performance of Mr. S. Coleridge-Taylor's new cantata "Hiawatha's Wedding-Feast," which was given by the Sunderland Philharmonic Society in the Victoria Hall, Sunderland, on the 16th ult., under the personal direction of the composer. A notice of the production appears elsewhere in these columns, and it is sufficient to say here that it is long since the performance of a musical work in this locality created so much enthusiasm as did this production of Mr. Coleridge-Taylor's very clever and tuneful cantata.

At the same concert Mendelssohn's "Hymn of Praise" was performed, with Miss Evangeline Florence, Miss Florence Barnby, and Mr. Lloyd Chandos as soloists. Too much praise cannot be bestowed upon Mr. N. Kilburn, the conductor of the Society, for the zeal and enterprise he has shown in connection with this concert, and the high state of efficiency to which his untiring labours have brought the choir which he so ably conducts.

An interesting meeting in connection with the Incorporated Society of Musicians was held in the Town Hall, Sunderland, under the presidency of the Mayor of that town, on the 12th ult., when Mr. Samuel Reay, of Newark, read a paper on "Musical Reminiscences."

Messrs. S. and A. Oppenheim gave a very successful pianoforte and violin recital in the New Assembly Rooms, Newcastle, on the 12th ult. They were ably assisted by Miss Gertie Smith (violincello) and Madame Pudor van Rhyn (vocalist).

A choral society has just been formed at Willington under the conductorship of Mr. Lonsdale. Haydn's "Creation" has been put into rehearsal and will probably be given early in the new year.

On the 16th ult. Miss Hildegard Werner, assisted by her Ladies' Mignon String Orchestra, and others, gave a concert in St. George's Hall, Jesmond, before a crowded audience. The programme included several selections, well played by the orchestra, under Miss Hildegard Werner's leadership. The solo violinist, Miss Lily Cooke, was heard to advantage in a Violin Concerto and "Brindisi," by Alard. Miss Gidney played with ability Chopin's Polonaise in A and some of Brahms's Hungarian Dances. Not the least enjoyable feature in the programme was a Japanese song and dance, given in costume, by Miss Hope Goddard, a tiny little girl six years old, who was twice recalled for her clever performance.

MUSIC IN NOTTINGHAM. (FROM OUR OWN CORRESPONDENT.)

THE old organ in St. Andrew's Church (a fine specimen of John Snetzler's work, originally built for St. Mary's in 1776) has been thoroughly rebuilt and enlarged by Messrs. P. Conacher and Co., who have successfully preserved Snetzler's flue work while adding some admirable specimens of modern voicing in solo stops. The keyboards and all the mechanism are new. Mr. W. S. Hoyte gave a recital on the restored instrument on the 3rd ult., when the church was crowded. A noteworthy example of Mr. Hoyte's artistic skill was the carefully worked up *crescendo* throughout the short episode between the *Adagio* and final *Fugue* in Bach's Toccata and Fugue in C major.

The first concert of the Sacred Harmonic Society took place on the 9th ult., under the direction of Mr. Henry J. Wood. Mr. Wood's success with the Society is bearing good fruit in increased attendance and interest in the concerts. Acting upon his suggestion the committee selected Gounod's opera "Irene" for this concert, a work that, in its entirety, is comparatively unknown. The solos

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were entrusted to Madame Fanny Moody, Miss Dina Saul, Miss Southerland, Messrs. Philip Brozel, Watkin Mills, Gwilym Richards, Mervyn Dene, and Felix Barry, who did complete justice to the work. The band and chorus have profited greatly by Mr. Wood's thorough methods; but we must not forget to give a share of praise to Mr. Branscombe, of Liverpool, who undertook the earlier choral rehearsals in the absence of Mr. Wood.

The new City Orchestra has commenced its rehearsals under Mr. Wood, who has personally tested and selected the members. May we hope that at last high-class orchestral music may cease to be an exotic in Nottingham?

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE amalgamated concerts of the Leeds Subscription and Philharmonic Society, which supply most of the good music we hear in Leeds, promise an exceptionally interesting and successful season. The series opened, on the 2nd ult., with a large audience and an excellent programme, chiefly of orchestral music, supplied by the Halle band. Mr. Cowen gave a highly finished reading of the "Eroica" Symphony, while among the less familiar things were Goldmark's elaborate "Sakuntala" Overture and Tchaikowsky's "Mozartiana" Suite. The Philharmonic chorus gave a fairly successful performance of Dr. Stanford's "Phaudrig Croohore," though it is a work that demands still greater finish in points of detail.

On the 23rd ult. the Leeds Choral Union gave a concert performance of the "Flying Dutchman." Miss Palliser and Mr. Andrew Black sustained the chief parts, the minor ones being creditably taken by Miss Margaret Vereker, Mr. T. Child, and Mr. W. Thornton. Mr. Benton conducted a generally efficient performance.

At Bradford, on October 25, the Old Choral Society fell back on "Elijah," to the satisfaction of its hearers and the advantage of its funds. The chorus-singing was marked by its habitual freshness and energy, and the soloists, though all local, proved highly efficient. Mr. Utley, who has recently been studying under Mr. Santley, took the part of *Elijah* with considerable success, and Miss Symons, Miss Thornton, and Mr. Brearley were the representatives of the other principal parts. Mr. Hartwell Robertshaw conducted. On October 28 the first of the Subscription Concerts took place. A masterly interpretation, by Madame Soldat, of Brahms's Violin Concerto was the distinguishing feature of the programme, which also included Schumann's "Rhenish" Symphony, and, as a highly interesting novelty, the Overture to Wagner's very early opera "Die Feen," which has much more intrinsic merit than one might expect. Miss Macintyre, the vocalist, was not entirely successful in her solos, but Mr. Cowen was at his best as the conductor of the concert. The second Subscription Concert, on the 8th ult., was miscellaneous, and of but ephemeral interest.

The Bradford Permanent Orchestra gave one of its concerts on the 5th ult. Here also was provided as the chief attraction a modern Violin Concerto, that of Dvorák, which was very artistically played by Mr. H. Verbruggen, a most finished and satisfying player. In this and in Sullivan's delightful Overture "Di Ballo" the band was heard at its very best, the performances doing credit to its clever conductor, Mr. Bartle. Mr. W. Haigh's excellent viola playing and Miss Agnes Nicholl's songs were among the other features of the concert deserving notice. On the 7th ult. Madame Blanche Marchesi gave a vocal recital, but unhappily there was but a miserable audience to enjoy her consummately artistic performances and those of the violinist, Mr. Kruse, and the admirable accompanist, Mr. Henry Bird. A modest but highly interesting concert was given by Miss Lummett on the 21st ult., when she sang a well-chosen series of *Lieder*, and was well supported by Mr. Briggs as violinist and Miss Eisele as pianist.

The musical doings at Halifax have been of considerably more importance. On the 3rd ult. an amateur association, rejoicing in the rather cumbersome title "The Northgate End Orchestral Society," gave a creditable performance of Mendelssohn's early Symphony in C minor. It

attempted a higher flight in the "Meistersinger" Overture, and accomplished its task by the simple expedient of taking it at something like three-quarters the correct speed. Dr. Pudor's fine violoncello playing and Madame Pudor's artistic singing greatly added to the interest of the concert, which was conducted by Mr. Priestley. On the 11th ult. the Halifax Choral Society began its season with a varied but excellent miscellaneous programme, in which Mr. Cowen and his band took a leading part. Beethoven's C minor Symphony, Bach's "O Light everlasting," and a portion of the second act of "The Flying Dutchman" were the principal features. The chief vocalist was Madame Duma, and the singing of the "Spinning Song" by the ladies of the chorus deserves a special word of praise.

To the Hull Vocal Society belongs the credit of introducing Mr. Elgar's masterly cantata "King Olaf" to the district. There is no need to expatiate on the merits of this romantic and powerful work, so rich in ideas and so glowing with colour. It was conducted by Dr. G. H. Smith, and the performance is said to have been one of the best the Society has ever given. The principals were Madame Bertha Moore, Mr. William Green, and Mr. Charles Copland. On the 18th ult. the Hull Harmonic Society followed its own excellent precedent of a year ago and invited Dr. Stanford to conduct his "Voyage of Maeldune," a beautiful work that has been most unduly neglected since its production at the Leeds Festival of 1886. The principals were Miss Agnes Nicholls, Miss Muriel Foster, Messrs. Hirwen Jones and Dan Price; and with such an able quartet of soloists, and a band strengthened for the occasion, the performance was more than adequate. In the miscellaneous part of the programme Sir A. C. Mackenzie's "Britannia" Overture and Dr. Stanford's own "Shamus O'Brien" Overture were included.

The conductorship of the Dewsbury Choral Society has been given up by Mr. G. H. Hirst, and has devolved upon another able and enthusiastic amateur, Mr. T. L. Chadwick. "St. Paul" was the oratorio chosen for the concert on the 15th ult., and was very creditably given, the chorus-singing being excellent, while the principals, Miss Ruby Shaw, Miss Vereker, Mr. Brearley, and Mr. Francis Harford, were all earnest, unaffected, and artistic. On the 9th ult. the first of a series of classical concerts was given at Pudsey by Mr. L. Gaunt, the programme including Schumann's Pianoforte Quintet. On October 31 an interesting chamber concert took place at Scarborough, pianoforte trios by Beethoven and Raff (G major, Op. 112) being included in the programme, and played by Mr. W. H. Cass, Miss Alderson Smith, and Mr. Owen Williams. Mr. Bantock Pierpoint was the vocalist.

The receipts of the Leeds Musical Festival of 1898 reached the record total of £11,490, an advance of more than £500 upon those of 1895. The expenditure, however, has increased by £422—the total this year being £9,352, against £8,930 three years ago. The net credit balance this year is £2,138, compared with £2,039 in 1895. The committee have distributed £2,000 amongst six of the Leeds medical charities, adding the balance of £138 to the reserve fund, which has now reached the very substantial sum of £4,273. The Provisional Committee have been empowered to grant out of the interest from the reserve fund a sum not exceeding £50 per annum towards the formation of a permanent orchestra in Leeds, if and when such an organisation is formed. This is a step in the right direction and a gratifying sequel to the recent festival.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

SOME features of special interest have been presented during the past few weeks at the Champs-Elysées concerts, which, owing to the continued indisposition of M. Lamoureux, were conducted by M. Chevillard. One of these was the performance, at the concert of October 23, of "Penthésilée, reine des Amazones," a poem by M. Catulle Mendès, set to music by M. Bruneau, a finely conceived and ably elaborated composition, modern in style, highly dramatic and entirely successful also from the declamatory point of view. It met with an admirable interpretation on the part of Madlle. Pacary,

a genuine artist with a most sympathetic and well-trained voice of a delicate *timbre*. The lady, who, on the same occasion, also took part in the duet from "Götter-Jämmung" with very considerable success, is evidently becoming a prime favourite with concert-goers. Another interesting event was the performance, for the first time here, at the concert of the 13th ult., of the entire first act of "Tristan und Isolde," with Madame Litvinne and M. Cossira in the titular parts, Madame Marty singing that of Brangéne and MM. Bartet and Lubert those of Kurwenal and the Seaman respectively.

M. Colonne having so far continued his summary, as it were, of successful works produced by him in former seasons, the task of the critic is consequently rendered an easy one. At the concert of October 30 M. Pugno gave an excellent rendering of M. Dubois' second Pianoforte Concerto and Señor Sarasate played with equal success the Caprice for violin by Guiraud. MM. Pugno and Wurmser also introduced to the audience the new double pianoforte, invented by M. Lyon (two keyboards with two distinct mechanisms, but sharing the same sounding-board and case), with satisfactory results. The concert of the 6th ult. was devoted to compositions by M. Massenet, who conducted. Here again Mdlle. Pacary came in for a considerable share of the applause bestowed by the audience, the gifted vocalist taking the leading part in the "Extase de la Vierge" and other vocal numbers, while M. Thibaut, the solo violinist of the Colonne orchestra, was deservedly much appreciated in his rendering of the "Méditation" from "Thaïs." The entire programme was repeated at the concert of the 13th ult.

The performances at reduced prices given by the Opéra Comique during the past month, and in which the entire troupe took part, have been a decided success. Although only works on the old *répertoire* have been produced, there have been some interesting débuts on the part of some of the leading artists; such as Madame Thierry and M. Delevoye in "Mireille," Mdlle. Telma in "Mignon," and the particularly successful one of Mdlle. Brejean Gravière in "Le Barbier de Séville." We have already mentioned the operas announced to be performed in connection with the inauguration of the new theatre of the Opéra Comique, which is to take place in the first week of the present month. M. Gevaert, the director of the Brussels Conservatoire, has been here for some time to assist in the rehearsing of "Fidelio," for which he has supplied recitatives (in place of the spoken dialogue), and the principal rôles in which have been entrusted to Madame Caron and M. Vergnet.

"Déjanire," the late Louis Gallet's drama, with M. Saint-Saëns's music, recently brought out with so much éclat at Béziers, was produced at the Odéon, on the 11th ult., with the co-operation of Mdlle. Pacary and M. Cogny.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE NEW YORK FREE MUSICAL LECTURES.

In January, 1888, the New York State Legislature passed an Act authorising the New York Board of Education to provide for a course of free lectures to working men and women, and appropriating 15,000 dollars for the purpose.

From this small beginning has grown an educational movement of great importance to the well-being of New York City. Three years ago music was added to the list of subjects, and Mr. Thomas Whitney Surette was asked to undertake the work in New York City. The lectures were on the following subjects: (1) Ballads, madrigals, and masses; (2) Bach and Handel; (3) Haydn; (4) Mozart; (5 and 6) Beethoven; all with musical illustrations; and at the end of each lecture views were shown of the composers and places connected with their lives. Mr. Surette found these working people quite capable of following and understanding what he had to say, and much more keen about the subject-matter than a more cultured audience might have been. The plan of the lecture on Beethoven, for example, was somewhat as follows: After giving a short résumé of the Mozart lecture, particularly to show how his music reflects the elegance of manner and the somewhat conventional style of life which existed under the old régime, pointing out the perfectly well rounded periods of

his melodies, the use of the Alberti bass, &c., the lecturer described the changes in politics and thought which were so pronounced at the beginning of this century; changes which were ringing out the old and ringing in the new, and which found voice all over Europe in the cry for personal freedom and the value of the individual man. Then, having given the audience some idea of the causes which operated to produce Beethoven's music, he began an analysis of a sonata, taking, perhaps, ten or fifteen minutes in explaining its construction and familiarising them with its themes. The audience had in their hands a diagram of the Sonata Form printed in the syllabus from the sonata described in the lecture. This they occasionally referred to as the lecturer spoke. After the analysis the sonata was played through, and there was no doubt as to the enjoyment of the music on the part of the audience.

Now here were 2,000 working people listening to high-class music. Possibly they were for once, and perhaps for the first time, brought into contact with the great Beethoven, and they must have been elevated by the experience.

Lists of books bearing on the subject are printed in the syllabus, and the librarians report that there is a considerable demand for them from members of the audience. Many people come up to express their appreciation of the lecture and the music, and there could be no question as to their sincerity and gratitude.

This year a new departure has been made. Free singing classes have been inaugurated by the Board of Education, and, under the wise leadership of Mr. Alfred Hallam, 600 poor people are learning sight-singing in the hall of the Educational Alliance near the Bowery. The field is almost unlimited and the rewards inestimable.

THE South London Choral Association deserves the highest credit for its performance, on the 23rd ult., of Schumann's "Paradise and the Peri," a work containing some of the composer's choicest music and withal only too rarely performed by our choral societies. This neglect of a classic may arise from the complexity of the orchestral accompaniments, which are somewhat beyond the capacities of the amateur element in orchestras, upon which a large number of societies have partly to depend. Moreover, the cantata necessitates the engagement of five competent soloists. Although it cannot be said that the music appeals to popular taste, the experience of the performance under notice proves that a miscellaneous audience can at times be greatly stirred and constantly interested by the many conspicuous beauties in the cantata. The choral numbers, admirably prepared as they were on the present occasion, were often deeply impressive. They give ample scope for a well drilled choir. Miss Monteith was to have been the principal soprano, but a sudden indisposition on the morning of the performance necessitated a difficult and anxious search for a substitute, with the result that Miss Ada Loaring undertook to read the part, although she had not previously studied it. Under these circumstances the music suffered, but great credit is due to Miss Loaring for her courage and ability. The other soloists were Miss Clara Tudge, a careful and conscientious young singer, Madame Eliza Thomas, Mr. Charles Ellison, who contrived to put much dramatic fervour into his part, and Mr. Robert Grier. Mr. L. C. Venables conducted his forces with quiet skill. The orchestra, excellently led by Mr. T. E. Gatehouse, was sometimes overweighted in the accompaniments, especially in the strings.

UNIVERSITY OF OXFORD.—Faculty of Music.—Examinations for Degrees in Music.—November, 1898. The following have satisfied the examiners:

1. First Examination for the Degree of Bachelor in Music: Ernest A. N. Cullum, Non-Collegiate and St. Leonards-on-Sea; William H. Dean, Queen's College and Llandrindod Wells; John H. L. Gauntlett, Worcester College and Lordship Lane; Louis A. Hamand, Queen's College and Hillingdon, Uxbridge; Benjamin J. Hancock, Queen's College and Woolwich; Arthur V. Jackson, Queen's College and Blackpool; Samuel Lees, Queen's College and Christleton, Chester; Robert W. Robson, Queen's College and Bournemouth.

2. Second Examination for the Degree of Bachelor in Music: Reginald S. Barnicott, Queen's College and West Hampstead; Peter Le Sueur, New College and Redland, Bristol; Benjamin Lofthouse, Queen's College and Southport; Alfred Mistowski, Non-Collegiate and Richmond, Surrey; William Phillips, Queen's College and Westbourne Street, London.

3. Examination for the Degree of Doctor in Music: Arthur W. Marchant, New College and Dumfries, N.B.; Ernest Walker, M.A., Balliol College; Robert T. White, Queen's College and St. Leonards-on-sea.

4. Examination of Women.—The following has satisfied the examiners in the Second Examination for the Degree of Bachelor in Music: Jenny Carstairs, of Elie, Fife, Scotland.

At a general meeting of the Worcestershire Musical Union, held at Worcester, on the 2nd ult., the Dean of Worcester was elected President, the Bishop of Worcester and others, Vice-Presidents, and the Rev. E. Vine Hall, conductor. Mr. Hall, in returning thanks, reminded those present that this was the twentieth time that he had been elected conductor, and said that for nineteen years it had been his great pleasure to conduct the Society, and that he had presided at no less than thirty-seven concerts. He also observed that the Worcestershire Musical Union was the first Society to give afternoon concerts in Worcester and to get together a really good orchestra for the purpose of performing great choral and orchestral works. Over the programmes of many societies, he said, the words "Made in Germany" or "No English need apply" might be written; but on looking over some of the old programmes he found that the Society had given a hearing to no less than forty English composers. In those programmes we found the names of Morley, Gibbons, and Wilbye; of Purcell, Bishop, and Attwood; of Sterndale Bennett, Pearsall, Wesley, Parry, and Sullivan; while the names of nine Worcestershire composers appeared, including Sir F. Ouseley, A. J. Caldicott, Dr. Wareing, Edward Elgar, Walter Whinfield, and others; thus proving that the Worcestershire Musical Union had not turned its back on English composers.

The annual concert in aid of the funds of that admirable institution the Royal Society of Musicians, held at Queen's Hall on the 11th ult., was of a miscellaneous description. It included songs excellently rendered by Miss Esther Palliser, Madame Clara Samuell, Mlle. Giulia Ravogli, Madame Enriquez, Mr. Lloyd Chandos, and Mr. Bantock Pierpoint (in lieu of Mr. Arthur Oswald, indisposed), as well as violin solos by M. Emile Sauret and a performance of Moszkowski's "Caprice Espagnol" by the promising young pianist, Miss Madeline Payne. But the most striking feature was the finished singing of the members of the Bristol Royal Orpheus Glee Society, who, with their conductor, Mr. George Riseley, came to London expressly to take part in this concert. Such even and full tone, boldness of attack, and perfect *pianissimo* as were manifested in J. J. Viotta's glee "The dying child," Mr. W. H. Cummings's "Oh! the summer night" (conducted by himself), W. A. C. Cruickshank's "Stars of the summer night," C. Lee Williams's "Lost Time," and other pieces are very rarely heard. Messrs. Henry Bird and Norman Cummings were the accompanists.

MR. EMILE SAURET'S Elegy and Rondo for violin and orchestra, which the composer played at the concert of the Society of British Musicians, on the 11th ult., was, a few days previously, heard twice at Düsseldorf, at two of the weekly Symphony concerts of the municipal orchestra, the soloists on both occasions being Herr "Concertmeister" Reibold. The work did not fail to make its customary effect, to judge from the Düsseldorf *General Anzeiger*, which wrote: "It is, as regards difficulty, a virtuoso piece of the first rank. The first part, Elegy, suffers from a superabundance of interrupted cadences, and a certain formlessness. But the solo instrument is shown to the greatest advantage, and the orchestration is remarkable for great euphony. The Rondo is fresh and distinguished by a great and effective cadenza. The composer, who may be called a violinist of the first rank, seems to have taken Saint-Saëns for a model. Herr Reibold played the piece with brilliant technique and a full and beautiful tone. He

would undoubtedly have gained the approval of the composer had he been present. Repeated calls were his reward."

THE programme of the last Richter concert, on October 29, was so hackneyed, and the performances of the orchestral pieces so exactly like what we have heard and admired scores of times, that a bare record must suffice. We heard Beethoven's Seventh Symphony and a number of Wagner pieces for the *ath* time under Dr. Richter, and have really nothing to say that we have not said before. He is Richter, *voilà tout!* Mr. Philip Brozel attempted the Trial Song from "Die Meistersinger," and, with Madame Medora Henson, the great Love Duet from "Die Walküre." Both performances were disappointing, for both artists sang with a lack of dignity and style that suggested their looking at Wagner's music through ballad singers' spectacles. We were much distressed at finding the Bayreuth master's music so dull on this occasion. When will somebody start teaching the true Wagner style of musical declamation, Wagner's largeness of utterance and grandeur of expression in English? Or is Wagner impossible in English after all?

An overwhelming audience attended the performance of "Elijah," given on October 29, at the Queen's Hall, People's Palace, by the flourishing Choral Society under the direction of Mr. C. H. Allen Gill. The dramatic sections of the work were followed with intense interest, and the performance throughout gave great satisfaction. The chief principals were Miss Lilian Lea-Bowles, Miss Lucie Johnstone, Mr. Whitworth Mitton, and Mr. R. E. Miles. Mr. George Wilby was the leader of the band. The People's Palace, with which is now combined the well-known Bow and Bromley Institute, now enjoys the services of two separate choral and orchestral societies, the older one at Bow under Dr. McNaught and the newer body at the People's Palace under Mr. Gill. Both societies are hard at work preparing oratorios and other important works. It is a gratifying fact that such music attracts the largest audiences in the sometimes despised, and very much misunderstood East-End of London.

THE KRUSE QUARTET party—consisting of Messrs. Johann Kruse, Charles Schilsky, Emile Féris, and Herbert Walenn, with Madame Fischer-Sobell as pianist—gave its first concert on the 12th ult., at the Hampstead Conservatoire. A special feature was the arrangement of the platform for the players in the centre of the hall, the audience being seated round, thus reviving the custom introduced by the late John Ella at the Musical Union concerts. The string quartets chosen for this occasion were Rubinstein's in F (Op. 17, No. 3) and Beethoven's in E minor (Op. 59, No. 2), throughout which the skilled interpreters had no difficulty in holding attention. These compositions were separated by Brahms's Sonata in D minor (Op. 108) for pianoforte and violin, which obtained full justice from Madame Fischer-Sobell and Herr Kruse.

THE second meeting of the Curtius Concert Club at the Princes' Galleries, on the 2nd ult., was marked by the introduction to England by Messrs. Richard Gompertz, Haydn Inwards, Emil Kreuz, and Charles Ould of August Klughardt's String Quartet in D major (Op. 61). As a whole, the work is interesting rather than strong. The material is handled in a manner that repays examination, but there are few indications of the impulse and freshness that more than ought else make such a deep impression upon the listener as to be remembered afterwards. The first movement is attractive and there is no lack of spirit throughout. It could not have been better played than by the artists named. Another novelty was Mr. Kreuz's "Russische Tänze" (Op. 46, No. 2), neatly performed by Mr. Gompertz.

THE Mozart Society re-assembled for the season in the Portman Rooms on the 12th ult. The master giving the name to this weekly series was represented by his Quartet in E flat for pianoforte and strings (originally composed for pianoforte and wind instruments), effectively played by Miss C. A. Brousil, Messrs. L. Szczepanowski, E. Van der Straeten, and J. H. Bonawitz. The three latter were also heard in solos, Mr. Bonawitz selecting Beethoven's Pianoforte Sonata in E (Op. 90), and the vocalists were Miss Margaret Hoare and Mrs. Johnston-Watson.

ROYAL COLLEGE OF MUSIC.—Preliminary examinations for nine Free Open Scholarships will be held on February 1, 1899, in various local centres throughout the United Kingdom. The Scholarships will be allotted as follows:—Composition 2, singing 2, pianoforte 1, organ 1, violin 1, violoncello 1, horn 1. The Scholarships are open to all classes of Her Majesty's subjects within the stated ages. They entitle the holders to free musical education at the College, and are, as a rule, tenable for three years. In some cases grants towards maintenance are added. Further information and official forms of application can be obtained from Mr. Frank Pownall, Registrar, Royal College of Music, Prince Consort Road, South Kensington.

THE Kyre Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah," on October 26, in the church of St. George the Martyr, Southwark. The soloists were Miss Winifred Marwood, Miss Florence Child, Mr. John Probert, and Mr. Robert Greir. On the 2nd ult. "The Messiah" was given in St. John's, Isle of Dogs. Soloists: Miss A. Wilmot-Briggs, Madame Ward, Mr. Henry Holyoake, and Mr. Arthur Walenn. Dr. E. H. Turpin accompanied on the organ. The choir also gave the "Creation," on the 16th ult., in Christ Church, Endell Street, Long Acre. The soloists were Madame Edwardes, Mr. Vivian Bennetts, and Mr. Arthur Walenn. Mr. E. G. Croager accompanied on the organ.

THE British Chamber Music Concerts, organised to bring forward the works of native composers, successfully started upon its fifth season on the 1st ult., in the Queen's (Small) Hall. An important novelty was a Trio in C minor for pianoforte, violin, and violoncello, by Mr. Ernest Walker, a cleverly constructed and telling composition, the leading features of which were effectively developed by Messrs. Ernest Fowles, Jasper Sutcliffe, and Paul Ludwig. The second-named introduced a melodious Légende for violin, by Mr. John Francis Barnett. Sir Hubert Parry's Sonata in A for pianoforte and violoncello received conscientious treatment from Messrs. Fowles and Ludwig, and Mr. Reginald Chalcraft was the vocalist.

THE series of concerts in aid of the Leighton House Maintenance Fund began in the studio of the building on the 7th ult., when several distinguished artists joined in an interesting programme of chamber music. Miss Fanny Davies, Miss Marie Motto, and Mr. Paul Ludwig played with their accustomed skill Schubert's Trio in B flat for pianoforte, violin, and violoncello and Mozart's Trio in E major. The accomplished pianist's solo pieces were Schumann's Romance in F sharp and one of Chopin's Etudes. Mr. James McInnes ably acquitted himself in songs by Brahms, Sir Hubert Parry, and Lulli; and the pianoforte accompaniments were effectively played by Miss Susan Lushington.

THE first performance of Mr. Edward Elgar's "King Olaf" at the Antipodes we duly noticed in our August issue (p. 542). It is most gratifying to find that the work had the great and very unusual honour of a repetition performance, given on July 19, by the North Suburban Choral Union of Melbourne, under the able direction of its excellent conductor, Mr. E. A. Jaeger, who is much to be congratulated on his enterprise and enthusiasm. The *Argus* (Melbourne), in recording this second performance, says:—"The second hearing of 'King Olaf' fully confirms the opinion expressed in these columns that it is a work of high rank, rich in imagination and appropriate dramatic effect."

MADAME CECILIA STAUNTON, a soprano from New Zealand, made a favourable impression at St. James's Hall, on the 7th ult., by her neat rendering of German, French, and English songs. More than ordinary ability, combined with taste, was manifested in her rendering of Brahms's "An die Nachtigall," Schubert's "Gretchen am Spinnrade," Massenet's "Souvenez-vous Vierge Marie," Paul Vidal's "Printemps Nouveau," and Cecile Hartog's "For ever adieu." To the contrasted spirit of these pieces the vocalist was quite equal. The songs were interspersed with violin and harp solos respectively played by M. Emile Blanchet and Miss Edith Martin.

THE six Exhibitions offered for competition by the Associated Board of the Royal Academy of Music and the Royal College of Music, in connection with its Examinations for 1898, have been awarded to the following candidates:—Pianoforte: Amy Paffard, Willesden; Isabel Moore, Huddersfield; Mabel Starmer, Anerley. Violin: Florence M. Scott, Croydon Conservatoire. Organ: Edith M. Cooke, Swansea. Singing: Amy A. Joyner, Cudworth, near Barnsley. These Exhibitions entitle the holders to two years' free musical education at the Royal Academy of Music or the Royal College of Music.

THE official programme has just been issued at Bayreuth for next year's Festspiele, which will commence on July 22 and terminate on August 20, and will comprise the "Nibelungen" tetralogy, "Die Meistersinger" and "Parsifal." There will be two representations of the tetralogy (July 22-25 and August 14-17), five of "Die Meistersinger" (July 28; August 1, 4, 12, and 19), and seven of "Parsifal" (July 29 and 31; August 5, 7, 8, 11, and 20). In retaining seats, which may now be booked, it will be necessary, however, to subscribe for a complete cycle of "Der Ring des Nibelungen."

THE first Eisteddfod Caerludd is announced to be held at Queen's Hall on February 22 and 23, 1899. In the music section prizes amounting in the aggregate to about £120 will be offered, the various entries being classed under choral and solo vocal music and instrumental music (pianoforte and violin). The adjudicators for the musical competitions are Mr. Joseph Bennett, Mr. D. Emlyn Evans, Mr. H. R. Eyers, Mr. W. Frye Parker, and Miss Llewela Davies. Full particulars of the Eisteddfod may be obtained from the hon. secretary, Mr. Maengwyn-Davies, 54, Claverton Street.

ON Monday, the 12th inst., Dr. Yorke Trotter will, at St. George's Hall, conduct a series of performances of Gluck's opera "Orpheus," to be given by the students of the operatic class of the London Organ School, who rendered it with so much success last July. The opera will be preceded by a new musical piece, entitled "Pandora," composed by Mrs. Lyndoch Moncrieff (libretto by Risden Home).

THE Dulwich Philharmonic Society gave an excellent performance of Sullivan's "Golden Legend," at Emmanuel Church Hall, on the 15th ult., under the able direction of Mr. J. W. Lewis. The principal vocalists were Miss Estelle Linden (soprano), Mr. William Fell (tenor), and Mr. Edgar Archer (bass), who specially distinguished himself.

THE Highbury Philharmonic Society announced the first performance in the metropolis of Mr. Elgar's Leeds cantata "Caractacus," for the 29th ult., with Madame Medora Henson, Mr. Edward Lloyd, and Mr. Andrew Black in their original parts. Cowen's "Ode to the Passions" will be given by this Society in January.

H.R.H. PRINCESS HENRY OF BATTENBERG has been graciously pleased to accept a copy of Miss Louisa Gibson's "First Book on the Theory of Music" for her daughter, Princess Ena. A copy of the same work has also been graciously accepted by H.R.H. the Duchess of Fife for the use of the Lady Alexandra Duff.

MR. ELGAR'S "King Olaf" was performed by the Cheltenham New Philharmonic Society, on the 22nd ult., under the direction of Mr. C. J. Phillips. We regret that, owing to the sudden illness of "Our own Correspondent," we are unable to give a notice of the performance this month, but we hope to do so in our next issue.

AT St. Margaret's Church, Westminster, the greater part of Act 1 of Wagner's "Parsifal" was announced to be given on the evening of the 30th ult., with Mr. E. H. Lemare at the organ, and the choir of St. Margaret's also taking part. The *Anfortas* music was, as heretofore, to be sung by Mr. Ffrangcon-Davies.

MR. EDWARD ELGAR'S "Banner of St. George" will be given during this month at Worcester, Richmond, and Bath; and Mr. Franco Leon's cantata "The Gate of Life" at Shoreditch, Upper Clapton, Batley, and Newcastle.

MESSRS. RUDALL, CARTE AND CO. have just issued their useful professional pocket book and engagement diary for the coming year. It is hardly necessary to point out the value of this book to professional teachers and others.

THE Finsbury Choral Association announced a performance of Mr. Cunningham Woods' male-voice cantata "A Greyport Legend" and Sullivan's "Martyr of Antioch" on the 24th ult., too late for notice in our present issue.

A VERY successful concert was given recently at Copenhagen by Mr. and Mrs. Albert Mallinson, the programme consisting entirely of songs—twenty in all—from the pen of the former, interpreted by the lady.

MR. J. P. ATTWATER has been appointed Musical Director of the South London Musical Club, in the place of Mr. Charles Stevens, who resigns after holding the position for more than twenty years.

HERR RICHARD BURMEISTER has been appointed to the directorship of the Scharwenka Conservatory, in New York, lately vacated by the return of Herr Xaver Scharwenka to Berlin.

MR. E. VAN DER STRAETEN gave a lecture at the Knighton Public Hall, Leicester, on the 17th ult., entitled "The History of Music."

MR. A. J. SLOCOMBE and Miss Kate Ould gave a concert of chamber music at Queen's (Small) Hall on the 17th ult., with gratifying success.

MR. PHILIP PAQUE has been appointed Sergeant of Her Majesty's Royal Trumpeters, in succession to Mr. Thomas Harper, deceased.

NUMEROUS concerts and recitals have taken place during the past month of which space does not permit our giving detailed criticism. The following, however, deserve special mention:—

CHAMBER CONCERTS.

Herr Blaha, 7th ult.

Miss Ellen Bowick and Mr. Frederick Keel, 8th ult.

Miss Ethel Barns and Mr. Charles Phillips (1st of three), 14th ult.

Miss Katie Goodson, Mr. Marsick, and Mr. Marx Loewensohn, 14th ult.

Mr. E. H. Thorne, 19th ult.

Messrs. Walenn, 21st ult.

Carrodus String Quartet, 24th ult.

RECITALS.

Miss Evelyn Ingleton, 6th ult.

Madame Riss-Arbeau, 10th, 17th, and 24th ult.

Mr. Herbert Fryer, 17th ult.

Herr Rudolph Zwintscher, 17th ult.

Mr. Otto Hegner (1st of three), 21st ult.

Miss Cordelia Grylls, 21st ult.

Messrs. Ross and Moore, 23rd ult.

FOREIGN NOTES.

AMSTERDAM.—Both Herr Richard Strauss and Dr. Hans Richter were in Amsterdam, at different times, last month, in order to conduct one of the concerts of the Concertgebouw. Their reception was most enthusiastic, as was that accorded to the works produced. On the other hand, the two eminent musicians expressed themselves in terms of the highest appreciation as to the merits of the excellent body of instrumentalists who had been for the time committed to their charge. Their admiration moreover took a practical form; Dr. Richter placing his honorarium at the disposal of the pensions fund of the institution, while Herr Strauss, whose symphonic poem "Zarathustra" had been produced for the first time here on this occasion, announced his intention to dedicate his, as yet unfinished, symphonic work "Heldenleben" to the Amsterdam orchestra.

BERLIN.—The new opera, "Don Quixote," by Herr Wilhelm Kienzl, the composer of the very successful "Der Evangelimann," was produced for the first time at the Royal Opera, on the 18th ult., and met with a splendid reception from a crowded house. —Herr Richard Strauss, the successor of Herr Weingartner in the conductorship at the Royal Opera, assumed his functions on the 4th ult., with a performance of "Tristan und Isolde," a somewhat severe test, through which, however, the distinguished musician passed triumphantly. —The Meiningen Orchestra, under the direction of Herr Fritz

Steinbach, gave a series of concerts here last month with marked success, and the opinion is general as to this admirable body of instrumentalists having, under its present conductor, fully maintained the high reputation obtained for it by the late Hans von Bülow. An interesting concert given on the 4th ult. by the Choral Society of the Lehrerverein, under the direction of Professor Felix Schmidt, included an important new choral work, "Nordlandskampf," by the Swedish composer, Andréas Hallén. It proved to be a highly characteristic and effectively scored composition, and was received with great favour.

BOLOGNA.—The first performance here of "Götterdämmerung" took place on the 4th ult., under the direction of Signor Vitale, and before a numerous and appreciative audience. An excellent interpreter of the rôle of Brünnhilde had been found in the youthful Signora Franceschati-Paganini, who is likely to attain considerable eminence in Wagnerian parts.

BRUSSELS.—Wagner's "Das Rheingold" was produced for the first time at the Théâtre de la Monnaie, on October 31, and has been given a number of times since. The French version of the late M. Ernst has been adopted, and the work, for reasons otherwise than artistic, is divided here into three parts, or acts, Madame Kutscherra being the Fricka, Madame Gotancourt the Freya, M. Imbart de la Tour the Loge, and MM. Seguin, Dufanne, and Cazenove the Wotan, Alberich, and Mime respectively. —The Ysaye orchestral concerts have been resumed and are being very numerously attended. The concert of the 13th ult., under the direction of Herr Felix Mottl, included Berlioz's Symphony "Harold en Italie," Weber's "Oberon" Overture, and vocal solos interpreted by Frau Mottl.

CHRISTIANIA.—"Silvio," a new one-act opera by Gaston Borch, a pupil of M. Massenet, was brought out with success at the Royal Opera, on the 2nd ult.

COLOGNE.—The first concert of the season of the Gürzenich concerts, under Dr. Wüllner's direction, took place on October 31, and included the first performance in Germany of the four new sacred compositions by Verdi, which produced a very marked impression. At the same concert Handel's "Acis and Galatea" was produced, Dr. Chrysander's version of the work being used for the first time on this occasion.

DRESDEN.—A new symphonic work by Edgar Tinel, the composer of "Franciscus," was produced, for the first time, last month by the Gewerbehaus orchestra, under Herr Trenkler's direction, and received with great favour. The work, which is in three parts, is entitled "The Feast in the Temple of Jupiter," and has for its poetic basis the conflict of Christianity with Paganism, which forms the subject of Corneille's "Polyeucte." In the opinion of competent judges it is an original and characteristic tone picture, brilliant in its instrumentation. —In celebration of the twenty-fifth anniversary of the accession of the present King of Saxony, an interesting concert was given on October 27 by the Mozart Verein, with the co-operation of the Bach Society and other local choirs, under the direction of Court Capellmeister Alois Schmitt. In addition to pieces by Mozart and Handel, the programme included a cantata by Joh. Seb. Bach, "Auf schmetternde Töne," which had not been performed since the death of the composer. It is scored for four solo voices, chorus, orchestra, and organ, and was written in 1737 in honour of the name-day of the Elector Friedrich August III. Another feature of the concert was the playing of Mozart's "Coronation" Concerto on the part of the veteran Dr. Reinecke, one of the greatest living interpreters of the Salzburg master's pianoforte works.

FLORENCE.—"The Mikado" is announced to be shortly brought out at the Pergola Theatre. This will be the first production of the Gilbert-Sullivan opera in Italy.

FRANKFORT-ON-MAIN.—Eugene d'Albert's new one-act comic opera, "Die Abreise," met with a very good reception on its first production, on October 28, at the Stadt-Theater. The composer, who has made up for want of dramatic interest in the piece by some light and graceful music, was repeatedly recalled at the conclusion of the performance, which, under the direction of Dr. Rottenberg, was an excellent one.

HANOVER.—The first performance took place at the Royal Theatre, on October 30, of a new opera, "Matteo

Falcone," the composer of which, Herr Theodor Gerlach, is also the author of the libretto. The work, while mainly constructed upon Wagnerian lines, does not discard altogether some of the set forms of the older opera, and it proved highly effective in its numerous dramatic situations, as well as in its masterly orchestration.

LEIPZIG.—The fourth Gewandhaus concert, under the direction of Herr Arthur Nikisch, last month, included symphonies by Haydn and Beethoven, while Professor Hugo Becker, of Frankfort, gave a superb rendering of Dvorák's violoncello concerto and of a sonata by Giuseppe Valentini, with the pianoforte accompaniment by Signor Piatti. An interesting feature also was the singing by the Thomas-Schule Choir of some sixteenth century madrigals by Johann Stephani and Leo Hasler. The fifth concert of the Gewandhaus was devoted for the greater part to the memory of Mendelssohn (died November 4, 1847), and included the "Hebrides" Overture and numbers from the "Midsummer Night's Dream" music. Mr. Plunket Greene, who appeared here for the first time, was the vocalist, and in "Wotan's Farewell," and songs by Cornelius and others, gained the favour of his audience.

MADRID.—Serrano's new national opera, "Gonzalo de Cordoba," achieved a marked success on its first performance, on the 1st ult., at the Royal Theatre.

MANNHEIM.—A new opera, "Künstlerherzen," by the young composer Richard Baertlich, was brought out at the Court Theatre, on the 3rd ult., and very favourably received. The libretto deals with a romantic episode in the life of Johann Christian Bach, one of the sons of the great Leipzig Cantor.

MESSINA.—It is not often that a composer cares to make his *début* in public with so ambitious a work as a symphony, as was done recently by Orlando Salvatore, a member of the Municipal Orchestra, who himself conducted the performance. Orlando is already eleven years of age!

MILAN.—Performances at the Teatro Lirico, under the management of Signor Sonzogno, recommended, on October 22, with a revised version of Signor Cilea's "Arlesiana," previously brought out last season, but found somewhat too lengthy. Reduced from four acts to three, and with other alterations, the work produced a highly favourable impression. A one-act opera, "La Fine de Mozart," by the Maestro Marco Anzoletti, a professor at the Milan Conservatorio and composer of some important symphonic works, was received with but little favour on its first production on October 25. The first great novelty at this house will be "Fédora," the new opera by Signor Giordano, the composer of "André Chenier," which is being most elaborately mounted, and in which Signora Gemma Bellincioni will interpret the title part.—The Theatre La Scala will open its doors on the 26th inst., with "Die Meistersinger," Signor Arturo Toscanini, the new conductor, having recently spent some time at Munich studying the performances of Wagner's inimitable musical comedy at the Royal Theatre.

MOSCOW.—A committee has been formed for establishing a musical academy in the little village of Wiczlotwitzin, in the Department of Yalta, where Anton Rubinstein was born, which is to be named after the great pianist-composer. The foundation-stone is to be laid in the course of the present month.

MUNICH.—Herr Richard Strauss took his leave of the Munich public, in his capacity as conductor of the Royal Theatre, with an excellent performance, on October 25, of "Fidelio," at the conclusion of which the audience testified both by hearty acclamations and floral offerings to the esteem in which the artist is held in the Bavarian capital. His successor, Herr Stavenhagen, formerly of Weimar, took up his new functions last month.

PRAGUE.—An opera, "Armor," by Silvio Lazzari, about the right of performance of which a fierce dispute had been raging for some time between the Czech and German theatres, has at length been brought out by the latter institution, on the 8th ult., and accorded an enthusiastic reception. Lazzari is a follower of Wagner.

ST. PETERSBURG.—A concert in memory of Tschaikowsky was given, on the 5th ult., in the Grand Hall of the Conservatoire by the Imperial Musical Society, on which occasion a marble statue of the composer by the sculptor, Beklemishev, was unveiled in the *foyer* of the Institution.

The programme included the Second Symphony, the Suite for string orchestra, the Slavonic March, and vocal pieces by the deceased master, Herr Leopold Auer being the conductor.

THE HAGUE.—M. Richard Hol, the veteran composer, now in his seventy-fourth year, has resigned the conductorship of the well-known Diligentia concerts, and will be succeeded by M. Mengelberg, the distinguished director of the Concertgebouw Orchestra, of Amsterdam. A project is on foot, moreover, for the formation of a new symphony orchestra, under the direction of M. Henri Viotta, the principal of the Royal Music School and conductor of the very enterprising Amsterdam Wagner Society.

TURIN.—The opera "La Creole," by F. Collins, which obtained the first prize at a competition instituted some time since by a Viennese publisher, was brought out with very good success on the 6th ult., at the Theatre Vittorio Emanuele.

VIENNA.—The opening concert of the season of the Philharmonic Society, on the 6th ult., attracted an unusually crowded audience on account of its being the first occasion on which Herr Mahler wielded the baton at this famous Institution. The programme was strictly classical and included the Overture to "Coriolanus" and the "Eroica" Symphony of Beethoven, as well as Mozart's Symphony in G minor. The success was complete and, greatly as the retirement of Dr. Richter from the conductorship is regretted by the Viennese public, there was a prevalent feeling of satisfaction that at least he had been succeeded by a musician of consummate ability.—The Gesellschaft der Musikfreunde opened its concert season on the 13th ult., when a new composition by Herr Carl Goldmark, a Psalm for chorus and orchestra, and Verdi's "Four Sacred Pieces" were produced for the first time.—At the Imperial Opera "Tristan und Isolde" was given, on the 5th ult., for the first time without any curtailment whatever, a concession which proved very acceptable to the audience.

WEIMAR.—Subscriptions amounting to over thirty thousand marks having already been forthcoming for the projected Liszt monument in this town, the committee are about to open the customary prize competition to sculptors for the design.—A performance was given on October 21, at the Stadt-Kirche, of Haydn's "Creation," to celebrate the centenary of the first production of the work. An excellent interpretation was given by the united forces of the Chorverein, Singakademie, and Kirchen Chor, under the direction of Herr Müller-Hartung. The "Creation" was first produced at the Schwarzenberg Palace, Vienna, by a choir of trained amateurs, on April 29, 1798, and was repeated by them on the following day. The first public performance of the work took place in March, 1799, at the National Theatre in the Austrian capital.

OBITUARY.

On October 20 passed away, at the advanced age of seventy-nine, WALTER STEWART BROADWOOD, a well-known musical amateur, who, until of recent years, was a partner in the firm of John Broadwood and Sons, having entered in 1843 and retired in 1890. He was an enthusiastic and very capable performer on the flute. The former connection brought him into friendly relations with the leading musical artists and critics of his day, notably with Joachim, Strauss, Piatti, J. W. and Madame Goddard Davison (he was a devoted admirer of Arabella Goddard's playing), Madame Schumann, Hallé, and Pauer—the last-named he induced to settle in this country. Those who remain of that bright period recall him as a witty and fascinating companion, a sympathetic and appreciative friend. There are some yet left, not named here, whose memories of kindness received are not dimmed by lapse of time. Walter Broadwood was born on May 2, 1819, a few days before Her Majesty the Queen. His father was James Shudi Broadwood; his grandfather, John Broadwood; his great-grandfather, Burkhard Tschudi (Shudi), the harpsichord maker and founder of the Broadwood house. Henry Fowler Broadwood was his elder brother and senior in the business. After completing his education at Trinity College, Cambridge, he went abroad to acquire French and German, in both languages gaining a rare colloquial proficiency, towards which he was assisted by his excellent

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musical ear. He subsequently added to these languages a knowledge of Italian, Spanish, and Norwegian, and finally Welsh, during a residence of some years in the Principality. While at Cambridge, being fond of athletics, he rowed for some years in the Oxford and Cambridge boat race. As a flute player he studied with the best masters and revelled in concerted music in which his instrument had a part. He was for years in the orchestras of the Amateur Musical Society and the Wandering Minstrels. His friendship for the late Theobald Boehm led to his becoming the champion of that eminent inventor when Boehm's merits and claims were attacked. He revised and published an essay on the construction of flutes, written by Boehm for the late Mr. Rudall in 1847, adding to it correspondence and interesting documents, with a preface and appendix by himself (Rudall, Carte and Co., 1882). In thus taking Boehm's part, he virtually settled the controversy at that time raging respecting the inventions of Boehm and his predecessor, Captain Gordon. An historical souvenir of Walter Broadwood is the circumstance that he did the honours of his father's house in Bryanston Square when Guizot, in 1848, fled from Paris and took shelter there. Charitable, impulsive, with a delightful fund of banter, he was readily at home with foreigners and a favourite in every society. He was buried at Malvern Wells, where his home had been of late years, on October 24.

On the 8th ult., suddenly, at Richmond, Surrey, WILLIAM CHRISTIAN SELLÉ, aged eighty-six. Dr. Sellé, who received his degree from the Archbishop of Canterbury, was for many years organist at the Chapel Royal, Hampton Court Palace.

On October 31, at Clarence House, St. James's, after three days' illness, GEORGE FREDERICK BAMBRIDGE, aged fifty-four. Mr. Bambridge was private secretary to the Duke of Saxe-Coburg-Gotha, in whose service he had been for thirty-two years. He was a brother of Mr. W. S. Bambridge, organist and music master of Marlborough College.

We regret to record the death of ROBERT HANDEL BOOTH, the celebrated bass trombone player, which took place at South Reddish, Stockport, on the 3rd ult., at the age of thirty-nine. Thus two of the famous "Trombone Quartet"—namely, Mr. Fred. W. Davis, the first tenor, and Mr. Booth, the bass—have died within seven months of each other. Mr. Booth, who was born at Scarborough in November, 1859, as a lad belonged to the Besses o' the Barn band, which has won so many prizes at band contests in Yorkshire and Lancashire. At the age of nineteen he came to London and joined the Grenadier Guards under Dan Godfrey, but he left the army in 1882 to travel with Mr. Mapleson's opera company. He subsequently played at the Philharmonic and at almost all the principal orchestral concerts.

The death is announced, on October 18, at Dresden, of PROFESSOR FRANZ MAGNUS BOEHME, the well-known authority on subjects appertaining to musical history, and more particularly to folk-song literature, who was in his seventy-second year. Born at Weimar, he commenced life as a village schoolmaster in Thuringia and subsequently became Cantor at Riednordhausen, near Erfurt, before he obtained the means for a three years' course of study at the Leipzig Conservatorium. In 1878 he obtained a professorship of harmony and counterpoint at the newly founded Hoch'sche Conservatorium in Frankfort, which he occupied for some years, and for the remainder of his life resided at Dresden, devoting himself exclusively to musical research. His "Altdtisches Liederbuch," a monumental repository of authentic German *Volkslieder*, published in 1877, induced the Prussian government to entrust Boehme with the editing likewise of the unpublished portion of the late Ludwig Erk's laborious work in a similar field of research. Boehme also wrote a valuable "History of Dance Music in Germany," and was engaged upon an elaborate history of musical instruments at the time of his death.

The death is announced, on the 7th ult., at Gross-Tabarz, in Thuringia, of the distinguished Wagnerian tenor, MAX ALVARY (recte Achenbach), who but a few seasons since delighted London audiences by his interpretations of the parts of Siegmund, and particularly of Siegfried, in the third part of the "Nibelungen" tetralogy. The son of the noted Düsseldorf landscape painter, Andreas

Achenbach, he had received an excellent education, and although his parents were originally opposed to his appearing on the stage, they were eventually reconciled to it by the brilliant successes he achieved, both in his native Germany and elsewhere. Like many of the most artistically trained Continental vocalists—such as Messchaert, Van Rooy, Planck, Scheidemantel, and Perron—Alvary was a pupil of Stockhausen.

The once highly popular operatic tenor, ALESSANDRO BETTINI, the husband of the late Madame Trebelli, died in his native Italy on the 4th ult., at the mature age of seventy-nine. Miss Antoinette Trebelli, the daughter of Bettini and Zelia Trebelli, is an appreciated concert vocalist in Australia.

M. PIERRE VAN DAMME, who for a number of years occupied the chair of ecclesiastical history at the Seminary of Ghent, died in that town on the 3rd ult., at the age of sixty-six. It was also owing to his persevering efforts that the Ecole de Musique religieuse, of Malines, was established, of which the late M. Lemmens was the first principal, and which is at present under the direction of M. E. Tinell.

JAMES ROBERT ALSOP, of Liverpool, died on November 21, aged forty-seven years. Deceased was at one time a prominent baritone vocalist, but had for a considerable period devoted himself to teaching and the management of a local music publishing syndicate. He was also organist of St. Thomas's Church, Stockport.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BRIDLINGTON.—The Musical Society, under the energetic and enterprising direction of Mr. Bosville, announces for performance Stanford's new *Te Deum*, Elgar's "The Black Knight," and Coleridge-Taylor's "Hiawatha"—all three modern works and by native composers. The Society will adopt the normal diapason pitch.

CHELTENHAM.—A very successful concert was given by the Musical Festival Society, in the Assembly Room, on the 3rd ult. The programme, which was of a miscellaneous character, was admirably sustained by such distinguished artists as Madame Albani, Miss Ada Crossley, and Mr. Ben Davies, vocalists; Miss Fanny Davies and M. Johannes Wolff, instrumentalists. The concert auspiciously opened the twenty-ninth season of the Society so ably directed by Mr. J. A. Matthews.

CALVERLEY.—Haydn's "Creation" and Sterndale Bennett's "Woman of Samaria" were given by the Choral Society, on the 14th ult., with marked success, more especially in regard to the choral singing. Miss Edith Knott, Mrs. W. Pilley, Mr. Edwin Kellett, and Mr. John Browning, the soloists, were efficient in their respective parts, and Mr. James Hall proved to be an able conductor.

DUDLEY.—The Vocal Union gave a performance of Handel's "Judas Maccabaeus" in the Public Hall, on the 2nd ult., with gratifying success. The soloists were Madame Carrie Siviter, Mrs. Arthur Bird, Mr. Tom Child, and Mr. William Evans. There was a full band and chorus of 150 performers, who did excellent work under the efficient leadership of Mr. W. H. Aston, who is to be congratulated upon the success of his efforts. Mr. T. M. Abbott was the leader of the band.

HARROGATE.—Dr. Armes' oratorio "St. John the Evangelist" was given on the 15th ult., in the Congregational Church. The chorus, which numbered about eighty picked voices, was conducted by the composer. The solos were well rendered by Miss Fanny Sellers, Miss Robinson, Miss Gertrude Batley, Mr. Macdonald, and Mr. John Nutton; while Mr. T. Tertius Noble (organist of York Minster) ably officiated at the organ.

WELLINGTON (NEW ZEALAND).—Mr. Maughan Barnett's sixteenth organ recital was given in St. John's Church, on September 22, when the programme included Mendelssohn's Organ Sonata (No. 5), Lemmens' "Storm" Fantasie, and works by Wesley, Lemare, Grison, and Batiste.

ANSWERS TO CORRESPONDENTS.

ORGANUM.—For organ pedal studies, see Schneider's "Studies for the Pedal," Best's "The Art of Organ-playing" (Part II., "Studies for the Pedal"), B. W. Horner's "Organ Pedal Technique" primer, and G. Ernest Lake's "Daily Studies and complete Pedal Scales," all published by Messrs. Novello and Co., Ltd. Handel's "Pastoral" Symphony from "The Messiah" is arranged for the organ by Westbrook; same publishers.

A. R. C. O.—The best "Life" of Handel is, for all practical purposes, that by W. S. Rockstro, published by Macmillan and Co. Consult also the articles on "Handel" in (1) "The Dictionary of National Biography," by Mr. Fuller Maitland and Mr. Barclay Squire, and (2) in Chambers's "Encyclopædia," by Sir George Grove.

M. A.—The pianoforte sonatas of Brahms (Op. 1 and 2) may be played at the following speed indications:—
Op. 1: Allegro, $\text{♩} = 126$; Andante, $\text{♩} = 84$; Allegro, $\text{♩} = 152$; Finale, $\text{♩} = 138$. Op. 2: Allegro, $\text{♩} = 160$; Andante, $\text{♩} = 104$; Allegro (Scherzo), $\text{♩} = 126$; Finale (Allegro), $\text{♩} = 138$.

W. B.—There is a trio by Balfe for pianoforte, violin, and violoncello. He also wrote a sonata for pianoforte and violoncello, which he arranged for pianoforte and violin. Some short pieces for pianoforte have, we believe, never been published.

CHALAMEAU.—The work by Mozart to which you refer (Ex. 124 in Bridge's "Primer of Double Counterpoint and Canon") may be obtained of Messrs. Novello and Co., Ltd., either in its original form of string quintet or as arranged for an octet of wind instruments.

F. E. W. C.—The following metronome rates are suggested for Chopin's Nocturne in E flat (Op. 48, No. 1):—
Lento, $\text{♩} = 112$; Poco più lento, $\text{♩} = 80$; Doppio movimento, $\text{♩} = 132$.

J. J.—Wagner's "Tristan and Isolde" is a copyright work, and no arrangement of any portion of it should be made for a brass band, or performed, without the consent of the publisher having been first obtained.

MIMOSA.—The "Musical Directory," issued annually by Messrs. Rudall, Carte and Co., will give you the necessary information.

A. W. E. M.—"Rocked in the cradle of the deep" is practically a sacred song, though not of the highest type.

C. E. W.—A primer on the viola will shortly be issued by Messrs. Novello.

F. T.—The firm of pianoforte makers you mention is a reliable one.

* Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ORGAN APPOINTMENTS.—Mr. A. E. Chapman, Organist and Choirmaster to St. John's Parish Church, Bridgetown, Totnes, Devon.—Mr. Warren T. Clement, Organist and Choirmaster to St. John's Church, Hey, Oldham.—Mr. Henry W. Radford, Organist and Choirmaster to St. James's Parish Church, Whitehaven.—Mr. H. W. Hickin, Organist and Choirmaster to All Saints', King's Langley, Herts.—Mr. W. A. Godfrey, Organist and Choirmaster to Heath Street Baptist Church, Hampstead.—Mr. George Dixon, Organist and Choirmaster to St. Barnabas', Woodside Park.—Mr. Reginald D'Arcy-Irvine, Organist and Director of the Choir, St. George's Cathedral, Perth (W.A.).

CHOIR APPOINTMENT.—Mr. F. G. Smith (Alto), to St. George's Chapel, Windsor Castle.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

A. BT., FRANZ.—"Summer." A Cantata. For Female Voices. The words written by EDWARD OXFORD. Book of words, 7s. 6d. per 100.

COWEN, FREDERIC H.—"The Water Lily." A Cantata. Vocal Parts, 1s. each.

G. ERMAN, EDWARD—Overture to Shakespeare's "Much Ado about Nothing." 1st Violin, 1s.; 2nd Violin, 1s.; Viola, 1s.; Violoncello and Bass, 1s. 6d.

L. EONI, FRANCO—"The Gate of Life." A Dramatic Cantata. The verse written by SHAPCOTT WENSLEY. Book of words, with Analytical Notes, 15s. per 100.

COLERIDGE-TAYLOR, S.—"Hiawatha's Wedding-Feast." 1st Violin, 2s.; 2nd Violin, 2s.; Viola, 2s.; Violoncello and Bass, 2s. 6d.

N. NOVELLO'S VILLAGE CHANT BOOK. No. 2. Containing 50 Double Chants. 6d.

"THE SCHOOL MUSIC REVIEW." No. 78. Contains the following Music in both Notations: "The Minstrel Boy," Unison Song. By M. W. BALFE. "The Mermaid," Unison Song, with Chorus. Old English. "O wert thou in the cauld blast," MENDELSSOHN. "How hushed and tranquil Nature seems," MARELLA. Specimen Tests for Pupil Teachers and Schools. Exercises in Change of Key. 1d.

N. NOVELLO'S SCHOOL SONGS.—Edited by W. G. McNAULIN. Published in two forms. A. Voice Parts, in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 3vo size; B. Voice Parts only in Tonic Sol-fa Notation. A. B. No. 525. Swing Song. Action Song. MYLES B. FOSTER 1d. —

— 534. The Fly. Action Song. MYLES B. FOSTER 1d. —

— Book 59. Ten Trios. For s.s.a. (un-accompanied). By various Composers 8d. —

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— Book 95. Ditto. (Set 2.) Ditto, ditto — 3d.

A. DAMS, THOMAS—Magnificat and Nunc dimittis. Arranged to Gregorian Tones (3rd Tone, Aachen). (No. 384. Novello's Parish Choir Book.) 1d.

— Magnificat and Nunc dimittis. Arranged to Gregorian Tones (2nd Mediation, B, 5th Ending. Sarum Antiphony). (No. 385. Novello's Parish Choir Book.) 1d.

H. HUNT, REV. H. G.—"Dies Irae" ("Day of wrath! O day of mourning"). (No. 386. Novello's Parish Choir Book.) 3d.

B. BENNETT, J. LIONEL—(in A). The Morning and Evening Service, consisting of Te Deum laudamus, Benedictus, Magnificat, and Nunc dimittis. 1s. 6d.

E. EVANS, J. T.—(in D). Magnificat and Nunc dimittis. 3d.

F. FOSTER, MYLES B.—(in C). Te Deum laudamus. (No. 392. Novello's Parish Choir Book.) 4d.

— (in C). Jubilate Deo. (No. 393. Novello's Parish Choir Book.) 3d.

— (in C). Magnificat and Nunc dimittis. (No. 395. Novello's Parish Choir Book.) 4d.

R. RUSSELL, W.—(in A). Magnificat and Nunc dimittis. (No. 397. Novello's Parish Choir Book.) 4d.

S. SMART, H.—(in G). Magnificat and Nunc dimittis. (No. 398. Novello's Parish Choir Book.) 6d.

DURING THE LAST MONTH—continued.

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LEEDS MUSICAL FESTIVAL ("CARACTACUS"), Oct. 5, 1898.

"Mr. Charles Knowles sang with great declamatory fervour and good vocal quality."—*Manchester Guardian*, Oct. 6, 1898.

"While as *Claudius*, the Roman Emperor, Mr. Charles Knowles revealed an exceptionally resonant and powerful voice and good art of delivery."—*Scootsman*, Oct. 6, 1898.

"Mr. Charles Knowles, the Leeds baritone, was completely successful as *Cloud us and A Bard*. He has an excellent voice and sings like an artist."—*Birmingham Daily Post*, Oct. 6, 1898.

"Towards the end Mr. Knowles was singularly good, and will probably make a name for himself."—*Birmingham Gazette*, Oct. 6, 1898.

"Mr. Charles Knowles doubled the parts of the *Bard* and *Claudius* with distinction."—*London Morning Post*, Oct. 6, 1898.

A special word must be said for the excellent work done by Mr. Charles Knowles, a baritone who has a fine voice and an exceptionally good idea of musical declamation."—*Musical Standard*, Oct. 6, 1898.

BIRMINGHAM FESTIVAL CHORAL SOCIETY ("FAUST"), Oct. 13—"With Mr. Charles Knowles, who took the part of *Brander*, the case is different. He is a new man, but one who will undoubtedly rise very shortly into the highest rank. He possesses every qualification, and in Mr. Elgar's "Caractacus," produced last week at Leeds, created a most favourable impression."—*Birmingham Gazette*, Oct. 14, 1898.

HUDDERSFIELD GLEE AND MADRIGAL SOCIETY—"Mr. Knowles's recital of the prologue from 'Pagliacci' was an excellent specimen of musical elocution. The duet of 'Fairy Wand' was very finely sung by Madame Burgess and Mr. Knowles."—*Yorkshire Post*, Oct. 19, 1898.

HEREFORD CHORAL SOCIETY—BARNETT'S "ANCIENT MAJINER." "Mr. Charles Knowles has a bass voice of which he may well be proud, and the passages allotted to him were faithfully interpreted. He was exceptionally powerful at times, infusing much vigour and effect, and this was especially noticeable in the aria, 'Swiftly, swiftly flew the ship.' He also contributed 'O happy living things' with rare taste and power. . . . Mr. Knowles followed with the song 'Droop not, young lover,' which was also a magnificent effort, and received the encore 'Bid me to live!'"—*Hereford Times*, Nov. 19, 1898.

"Mr. Charles Knowles, a Yorkshire singer, is well-known to Herefordians as a Festival singer. His fine voice and well-considered dramatic interpretation were greatly enjoyed, and he may rest assured of a hearty welcome whenever he appears on a Hereford platform in future. . . . The aria 'Swiftly, swiftly flew the ship,' was his most appreciated number. . . . The quartet, 'Around, around flew each sweet sound,' was one of the most melodious gems of the whole performance, and was faultlessly sung. . . . Mr. Knowles was encoraged for Handel's delightful song 'Droop not, young lover,' to which he gave the best possible effect, singing in response to a recall, 'Bid me to live!'"—*Hereford Journal*, Nov. 19, 1898.

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